

IN THIS ISSUE: { THE ANNUAL MAINE MUSIC FESTIVALS A TREMENDOUS SUCCESS  
"VIENNESE IMPRESSIONS"—BY DR. OTTO SCHNEIDER  
MUSICAL ACTIVITIES IN PARIS, LONDON, BERLIN AND MONTEVIDEO

# MUSICAL COURIER

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## SUCCESS AGAIN ACCOMPANIES MAINE'S ANNUAL MUSIC FESTIVAL

Bangor and Portland in Turn Celebrate Great Musical Event, this Year Given as Part of State's Centennial Celebration—  
Work of Chorus and Orchestra Exceptionally Good—Brilliant Array of Soloists Heard—  
Conductor and Mrs. Chapman Pleased with Results

Portland, Me., October 7, 1920.—The twenty-fourth annual Maine Music Festival opened in Bangor on September 30 and continued in that city October 1 and 2, and in Portland, October 4, 5 and 6 (five concerts in each city), under the capable direction and conductorship of William Rogers Chapman, and with the assistance of the Boston Festival Orchestra of sixty men and a chorus of six hundred voices in both cities. The soloists were Rosa Raisa, Rosalie Miller and Ethelynde Smith, sopranos; Marjorie Squires, contralto; Percy Grainger, composer-pianist; Giacomo Rimini, Laurence Leonard and Harold Land, baritones, and Josef Turin and Justin Lawrie, tenors. Gertrude Davis was the accompanist in Portland and Mrs. Neil E. Newman occupied a similar position in Bangor.

As the programs were alike in each city, the concerts in Portland only will be reviewed.

### FIRST CONCERT OCTOBER 4.

Rosa Raisa conquered Portland! The verdict of those who heard her Monday evening—her fellow artists, critics and general public—is that this singer holds a special place among the great dramatic artists. The effusive advance notices—the tribute of wild enthusiasm from Bangor—did not disappoint Portland in the much heralded appearance of the young Russian vocalist. The enormous audience at Exposition Hall that filled every seat on the opening evening of the twenty-fourth festival series found intense enjoyment and satisfaction in the singer's generous program, and the scenes of ardor reported from Bangor were repeated in the Forest City.

### GAVE TWO ARIAS.

Raisa gave two arias, a song group, a duet with Rimini, the baritone, and was superb in the "Inflammatus" from "The Stabat Mater." Besides these appearances, the singer gave two encores and was many, many times recalled, bowing her acknowledgments again and again before the footlights. The singer is graceful, her personality winning, and she made a charming impression with both chorus and audience. Several times the chorus rose in her honor and one of the encores was sung especially to them. After the "Inflammatus" at the close of the program the entire audience rose and cheered.

### EVENT EMINENTLY SUCCESSFUL.

The opening concert of the festival in this city was a thoroughly delightful and successful affair. The great audience that entirely filled Exposition Hall found, upon entering, a scene familiar to the eye. The decorative scheme, however, was particularly effective and suggested the Centennial year of the Pine Tree State, in honor of which the festival this year is given. The state emblems and American flags were displayed on a huge screen back of the chorus, and the sides were draped with bunting of gold, blue and white—the Centennial colors.

The large chorus, the women of which were in pale tinted gowns, made a very handsome appearance, and the tall, standing palms at the right and left of the chorus scene added effectiveness. Bunting and flags were draped along the sides of the hall and stretched across the stage front and the balcony.

### A NOTABLE PROGRAM.

At precisely 8.30, William Rogers Chapman appeared from the side entrance and was warmly greeted as he took the conductor's stand. Mr. Chapman showed his pleasure at the size of the audience. The orchestra first played the

"Forza del Detino" overture by Verdi, showing at the outset the caliber of the organization assembled this year by the enterprising and tireless director of festivals. The ensemble of the body of players was remarkably fine, the attack vigorous and correct, the shading and finish beyond criticism. The orchestra displayed finished musicianship and was undoubtedly by far the best ever brought to Maine.

The "Hallelujah" chorus was next rendered by the festival chorus in a spirited manner which merited the prolonged applause given—almost a request for an encore—by the appreciative audience.

Then Rosa Raisa, the noted star, appeared upon the platform with Director Chapman, receiving a cordial and hearty welcome. In the Verdi aria she gave a demonstration of brilliant and flawless vocalism. Raisa's voice is

The "Barber of Seville" music is a favorite and proved an excellent vehicle for his flexible voice. In the Verdi duet with Raisa, the artist was much enjoyed and proved very convincing.

### CHORUS EFFECTIVE.

The chorus was heard in a group of three numbers in the first half of the program, including the pretty little song "Sorter Miss You" (Clay Smith) and evinced marked progress, even beyond their previous efforts. The choral singing is pure and brilliant and the tone quality very beautiful. There is an evident enjoyment of the singers in their work that is gratifying. Other selections in which the chorus was heard were the "Centennial March" by Mr.

(Continued on page 30.)

## GAY FESTIVITIES OPEN GRAND OPERA SEASON IN MONTEVIDEO

By K. H. Stottner,

(Special Correspondent of the MUSICAL COURIER.)

Montevideo, Uruguay, September 10, 1920.—It has been the custom for years gone by to give a fortnight's season of grand opera in the Solis Theater of Montevideo. This

fortnight is the social event of the whole year and it is only right to add that the capital of the Republic of Uruguay assumes quite a gay and animated character during this short period. The Solis is the first and most important theater of Uruguay and holds about 1,200 people. It is a very old theater, but despite this its acoustics are among the best I have so far experienced. To look at the Solis from the outside it suggests a circus more than an opera house, but the auditorium is spacious, although the decorations are very old-fashioned. The stage is not fitted up with the modern requirements which new operas demand, so the spectator must be very charitable and patient at times.

### MUZIO'S TRIUMPH.

For this year's season, the impresario, Bonetti, only announced ten subscription performances, but no doubt some extra performances will be added if the season turns out to be a success from the impresario's point of view. For the beginning (August 15) the opera was Verdi's "Traviata," and the house was packed with a distinctly Italian public. Claudia Muzio in the part of Violetta made her bow to the Montevideans, who received her with overwhelming enthusiasm. She made a great "hit" with the public and proved to possess a well schooled and highly trained soprano voice. Her dramatic powers were very convincing; she was, in fact, a great Violetta. Galleffi as Germont, fulfilled all expectations vocally and dramatically so that at the end of the narrative of the second act there was at least five minutes' applause, encores, etc. The Alfredo, Cincelli, on the other hand, turned out to be a ghastly failure. The orchestra under the direction of Maestro Tulio Serafin wrought wonders. In the second performance Juanita Caracciolo made her bow in "Madame Butterfly." Her voice suffers from a certain tremolo which is

very disturbing, especially so in the dramatic parts of the score. Her interpretation of the part of Cio-Cio-San is conventional in the first two acts but in the third she became more animated and did some very good dramatic work leading up to her suicide. She pleased more dramatically than vocally. Pinkerton was in the hands of Cincelli who had created a poor impression on his first appearance, and he did not seem to be able to better this.

### "THAIS."

On August 18 there was a certain amount of curiosity among the public as it was the debut of the French artists who were to sing "Thais" in French. "Thais" was rather an unfortunate opera in which to introduce the French

(Continued on page 12.)

### EDWIN FRANKO GOLDMAN

Conductor of the Goldman Concert Band, and the inscription plate on the flag of the City of New York presented to him last Sunday evening at Carnegie Hall



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CHAMBERLAIN

OCTOBER 10, 1920

The most recent photograph of Edwin Franko Goldman is here shown and also a photograph of the inscription plate on the flag of the City of New York which was presented to the conductor by the city in recognition of his services in organizing the Columbia University concerts in 1918 and furnishing music in the parks and hospitals of the metropolis; also for having volunteered his services as instructor and conductor of the New York Police Band at a time when valuable guidance was needed. Acting for Mayor Hylan, who was unable to attend, Corporation Counsel John B. O'Brien made the presentation speech in the presence of the Hon. Philip Berolzheimer, a number of city officials and the large audience that gathered to hear the band's concert at Carnegie Hall on last Sunday evening. Following the concert a banquet in honor of Mr. Goldman was held at the Hotel Plaza. (See review of concert on page 28.)

rich, resonant, beautifully colored, of splendid volume and thrillingly dramatic. Great enthusiasm and prolonged applause did not prevail upon the brilliant artist to sing again at this juncture, but after the "Costa Diva" from "Norma" (in the second half of the program) Raisa returned and rendered "Sicilian Vespers" by Verdi. In her song group, with writings by Rogers and Garal, and particularly in the charming Spanish song by Negero, the artist was even more captivating. Here an encore was sung to the chorus, Frank Waller, a most admirable pianist, being the accompanist.

### RIMINI SCORES.

Giacomo Rimini, baritone, with his rich, ringing voice, scored an immediate triumph with his first night audience.



# Viennese Impressions

People's Opera, Schönberg's Private Concerts, the Centers of Musical Interest—The "Young Viennese" Composers and Their Schools

BY DR. OTTO SCHNEIDER

Vienna, Austria, September 5, 1920.—The fact that Vienna, the impoverished capital of a small, powerless state, is still able to play a role in the musical world is remarkable enough. Not only have its own sons, the composers whose creations and creative experiments were the shining hope of German music before the war, remained faithful until now to the city that is their home, but famous and powerful outsiders have affirmed their allegiance to it. Thus, by virtue of an aggregation of native and foreign elements Viennese musical life after the revolution has taken on an air of activity that recalls its most brilliant periods, although, of course, this seemingly artistic prosperity is not without its shady side.

In gathering impressions of this city, which in the eighteenth century presented so many points of interest to the circumspect Dr. Burney that his reminiscences make fascinating reading even today, one's attention is fastened first upon the Opera (Staatsoper) whose home, as imperial as in the days of the Empire, stands undismayed upon the once gay and brilliant Opernring.

## STRAUSS' OPERA A FAILURE.

This famous house has, during the past year, as often before in its history, been the center of a musico-political war—a parliament in search of the worthiest president. The adherents of Richard Strauss finally remained victorious and the somewhat disharmonious spectacle ended in the triumphal appearance of the composer who is widely acknowledged to be the greatest among the living. Strauss in return felt himself morally obligated to dedicate to the good humored Viennese his "Frau ohne Schatten" as an inauguration gift.

Unfortunately, the recipients did not prove themselves to be as graciously inclined toward the composer as they were toward the new opera director. The premiere—certainly the finest performance of the opera house since the era of Gustav Mahler—was surrounded by all the sensations of a notable "first night," but the interest waned perceptibly after the third performance, and finally the work was relegated as a failure in disguise. Perhaps this disappointment rendered the air of Vienna disagreeable to the new opera director, for after presenting the Viennese with eleventh hour revivals of "Fidelio" and "Lohengrin," he left the city, in order to wipe out with a Berlin performance of his "Woman Without a Shadow," the Shadow of the Vienna eclipse.

This naturally annoyed the Viennese. The dilemma of having Strauss at hand when one would have preferred him away, and again of knowing him to be but too unfortunately and frequently absent when his presence was desired, and when one had to confess with unmusical logic that an annual salary of 80,000 kronen was rather too much to pay for the absence of a director—when, after all, this might be had for nothing—all this in due course took on the shape of a sharp crisis. The superwise even declare that there is already a new candidate for the throne of Mahler's heritage.

## WEINGARTNER REPENTANT.

Meantime the second house, the Viennese "Folks' Opera," is experiencing an unexpected renaissance at the hand of Strauss' predecessor of "Imperial" days, Felix Weingartner, who appears to be haunted by the evil conscience of past times and is now endeavoring to make restitution in his own house for everything he formerly systematically eradicated in the Imperial Opera, namely: everything that by any chance recalled the spirit of Mahler's management. This is a debt of honor, where the Vienna public is concerned, and for Weingartner an artistic duty to himself. Even his friends did not deem him capable of attaining such a standard of human self-denial and artistic loftiness.

But it is so. Weingartner is possessed by the ambition, no more and no less, to equal in his theater Strauss' achievements at the Staatsoper. Naturally only in proportion to the means at his disposal. His primary step displayed much impetuosity and youthful vim. The orchestra was increased and the ensemble underwent an intensive discipline. His new stagings of the "Flying Dutchman," "William Tell," "Faust" and "Aida" unmistakably signaled a new artistic standard—not only attained, but to be maintained as well.

Weingartner desires to go beyond the aims of a mere "people's opera." Thus he has announced a complete Wagner cycle in which Muck and he share the honors of the baton; he has engaged Battistini and secured the rights of the first performance of Mascagni's newest opera.

Should this flexibility last, then the Vienna Volksoper may be regarded not only as complementing Vienna artistic achievement, but as a most desirable spur to the city's artistic ambitions. Unfortunately the "Brazilian fever," to which Dr. Strauss has succumbed, has attacked Weingartner as well, and he is now in South America, selling German art at a very high rate of exchange. Strauss' tour is following closely in the footsteps of his own. Is there really an urgent cry for German music and Austrian conductors overseas, or does the danger of opera directors starving to death in Vienna exist in all seriousness?

## CONCERT CONDITIONS.

War's aftermath with its economic grovelings has brought forth a striking alteration in the concert physiognomy. The two former orchestra societies of the Konzertverein and the Tonkünstler have been welded into one body of occasional and problematic character. The lack of fastidiousness and the undistinguished confusion of the programs, appealing only to the trivial desire for distraction, acts as a barometer indicating this class of musical cultivation. Never yet has a Viennese art institution been so far removed from artistic ideals as the present Vienna Concert Orchestra.

The Philharmonic concerts, which once, under Mahler, were the realization of highest art, are rarely mentioned at all nowadays in artistic circles. The catastrophic economic conditions under which the orchestra members are naturally suffering along with the rest of the population, are, after all, only a partial excuse.

[The following article, written by a Viennese, gives many details, familiar and otherwise, from the viewpoint of the "inside." It is not without a note of criticism and turns the light of sarcasm upon apparently pleasant facts.—Editor's Note.]

On the other hand it was Vienna's good fortune to experience the foundation of two musical enterprises during the war: namely, the "Anbruch," a modernistic musical movement, and the "Private Musical Performances" under the leadership of Arnold Schönberg. The "Anbruch," a purely artistic enterprise, aims at emphasizing the essentially artistic intentions of the composer, at stripping music of its commercial aspects and at ennobling the musical cult as such. It creates a platform for all serious endeavor in the musical world; encourages all those interested in music, whether as creators, executive artists or devotees. Thus it gave, even in the midst of war, the music of Debussy, Ravel, Stravinsky, Delius, Bartók, Novak, Schreker, Scriabine, Szymanowski and the youngest Vienna school. In the vortex of its programs stands Mahler, whose more rarely heard symphonies (five, six and nine) were conducted by Oscar Fried.

## THE SCHÖNBERG PERFORMANCE.

The guiding aim of Schönberg's "Private Performances" is educational. The most important compositions of today are presented to a closed circle of members. Critics are excluded. To achieve a better understanding, each opus is performed several times. In order to guarantee an unbiased interest in music as such, the program is not previously made known. All composers of modern tendency are represented, with the exception of Schönberg himself, who forbids the use of his music so as to forestall partisan criticism.

Musical cultivation on these lines is a most important complement of the work done by the "Anbruch." Executive artists in general are beginning to work on similar progressive lines. Two new string quartets, the Feist Quartet and the Gottesmann Quartet, presented in their chamber music evenings compositions by Bartók, Kodaly, Ravel, Debussy, Weigl and Wellesz. Soloists, especially pianists, such as Helene Lampel-Eibenschütz, Hans Smeterning and Kessi-Soglu, regularly include new works in their repertory. Outside of these extraordinary endeavors the nucleus of the ordinary Vienna concert programs nowadays is formed by Beethoven, Bruckner and Mahler. The darlings of the public at large are more prominent than ever: Sauer, Rosenthal, Slezak, Selma Kurz, Hans Duhan, Richard Mayr and Elizabeth Schumann. The new infant prodigies—the girl violinists Morini and Rubinstein—are acclaimed with the usual excessive gush. And finally there are monster concerts with Strauss and Weingartner at the head: conglomerations with all the obligatory pomp of high-sounding nomenclature, both among the executives and the audience.

## THE COMPOSERS.

Vienna is in the grip of modern music. Almost a paradox so far as this more than retrogressive guardian of conservatism is concerned. Whether it be that the political collapse has suddenly liberated forces that have been whipped up and heightened by the general desire for all things novel; whether it be that the latent impulses peculiar to the city have once more, after the lapse of centuries, sprung into an existence of their own, the forcefulness of a new generation is making itself felt, a vitality of youth, shaped on positive lines.

Musical culture and musical profession with astounding rapidity acknowledge the new route. It would almost appear as if everything related, ever so remotely, to music had suddenly resurrected the more legendary than actually sustained reputation of Vienna as a musical city.

## THE MAHLER REVIVAL.

The spiritual axis of this renaissance is Gustav Mahler, the musical crystallization of the entire cultural will power of our era. His temporal achievements in Vienna were destroyed with comparative speed, almost systematically; his spiritual testament is at last in course of execution. His posthumous dictatorship is felt in the making of concert programs as well as in the trend and development of present day production.

From a human point of view the Viennese youth of today follows in his footsteps; technically, professionally and instrumentally in those of Debussy and of Schönberg, who is only now beginning to attain the proper effects and the utilization of his musical energy. His last works are therefore but the logical sequence of intentions that are of an absolute musical necessity and of whose correctness time alone will be the proper judge.

## SCHREKER ACCLAIMED.

But Schreker is the great solution! Vienna at last appears to have called this musical phenomenon back into memory. The sublime portals of the once dignified Opera creak asthmatically as they open to admit this youngest prophet to a belated welcome, after he has long been recognized by foreign countries. Schreker, undaunted by all earlier failures and false beginnings, has at last created an artistic structure of balance and strength. The romance

(Continued on page 15)

## LONDON'S PROMENADE CONCERTS IN FULL SWING

Sir Henry Wood's Programs Prove Popular and Queen's Hall Is Crowded Nightly—Orchestral Work by Templeton Strong American Composer, Well Received—Carl Rosa Opera Company Still Alive and Active

London, September 13, 1920.—No one should envy the lot of a London correspondent during the past few weeks, for there has been absolutely nothing in the shape of musical news to send across the Atlantic. Of course the "Beggars' Opera," like the beggar himself, is still with us. But I am afraid that if I say any more about that sempiternal compilation I will be put in the mildly idiotic class with that gentleman in "David Copperfield" who never could omit King Charles from his writings.

## CARL ROSA COMPANY STILL ALIVE.

The Carl Rosa Opera Company is giving a season of repertory works in the west end suburbs, where those who wish to hear respectable performances of "Carmen," "Faust," "Pagliacci," "Il Trovatore," in English, may get their money's worth, but where I did not hear the call of duty to go. I have a very great respect for the Carl Rosa Opera Company, nevertheless, which has been giving opera to the British islanders for over fifty years and has been the means of launching many a young artist into the stormy sea of grand opera. No one will deny, I believe, that the hard work and varied experience of stock company productions are the best of all preparations for the operatic artist.

## JAMMING THEM IN.

At the Queen's Hall the "Promenade" concerts are in full swing. They were never more popular than they have been thus far this season. The seats in the balcony, the grand circle, on the stage, are always filled, and the standing crowds on the ground floor of the hall are often so wedged in that locomotion is restricted to an occasional lurch when there is a rift in the mass of human beings who came to promenade. The floor is thickly carpeted and the audience is silent when the music begins. Without a doubt they do an immense amount of good in a musical way, with their six performances a week from August 14 to October 23.

## A LA CARTE.

The programs, however, are not the kind that call for lengthy press notices. Nearly every work is familiar to nearly every workman in the standing audience. Novelty is desired by none but the critics. During the first week, the following composers had one performance each: Bach, Svendsen, McEwan, Spenndiarov, Offenbach, Handel, Casella, Mackenzie, Thomas, Berlioz, Lalo, Schumann, Borodin, Moszkowsky, Templeton Strong, Rachmaninoff, Franck, Sinigaglia, Grieg, Ravel, Brahms, Liszt, Bizet, Paganini, Elgar, Boccherini. Those who had two performances each were: Humperdinck, Tchaikowsky, Sullivan. Beethoven was played three times, Mozart five, and Wagner ten times. The truly international character of the music heard is apparent. Sir Henry J. Wood certainly cannot be accused of a narrow minded preference for British music at any cost.

He simply knows the taste of his public and the rewards of his good judgment are huge audiences every night.

## AN AMERICAN WORK.

Templeton Strong, whose suite for orchestra, "The Night," was well received by public and critics alike, is an American who resides in that mountainous country, Switzerland, where all the water runs down hill and there is no navy. Whether this American composer lives in Switzerland to avoid sea songs or not I cannot say, but I know that he can write good melody and clothe it in most agreeable harmony. His violin solo, "An Artist's Life," was recently played by Joseph Szigeti at Zurich, and I had hoped to hear it in London. But Cesar Searchinger wrote me a few days ago that Szigeti had failed to get a passport for England in time. Oh, that abominable war! I have been told of so many nations that won it that I presume it is over by this time. We are now suffering from what poetic writers call the aftermath, which means the second crop of hay cut from the selfsame meadow.

## CLARENCE, HOWEVER, IS NOT EIGHTY.

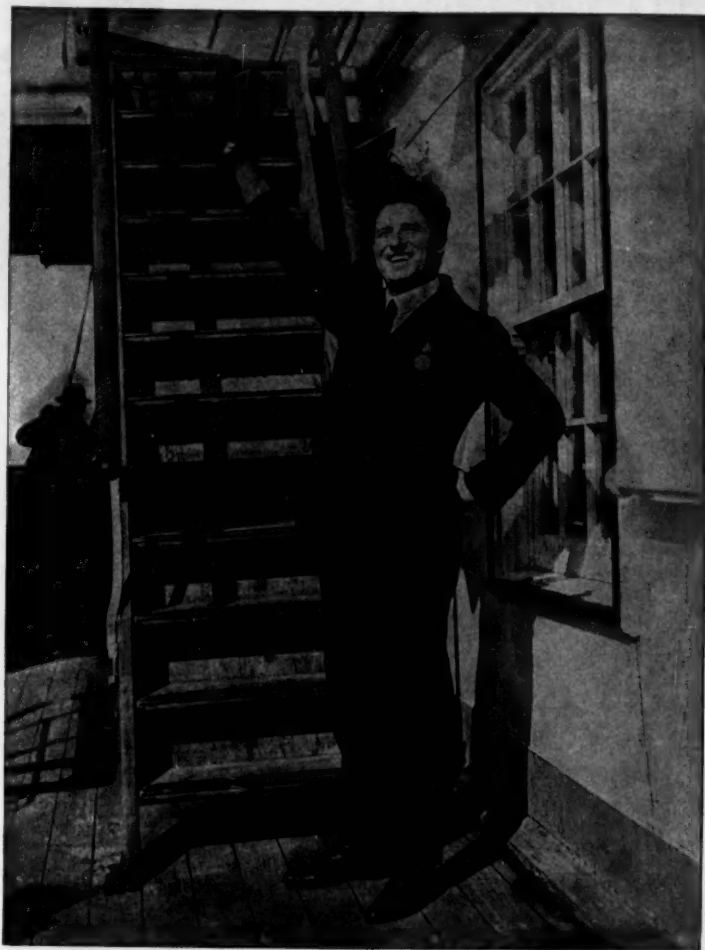
I could not help recalling the London Philharmonic Society's programs of some seventy-five years ago or so when I read through the program of the "Promenade" concerts a few nights since. In the main the old programs and the new were the same. The differences were only in the little men who occupied the temporary niches in the temple of fame beside the everlasting gods of the temple. A program of 1844, for instance, consisted of: symphony, Mozart; romance, Meyerbeer; concerto for piano, Sterndale Bennett; scena, Weber; overture, Beethoven; symphony, Mendelssohn; aria, Bellini; concerto for violin, Pott; air, Mozart; overture, Spohr. If we saw such a program as that today we would exclaim: "Who on earth is Pott?" Well, Pott is no longer on earth, but his equivalent is here in quantity. Before many years are passed some one will read an old program of our day and exclaim: "Who on earth are Kettle and Pann?" They are the little fellows who fill in the spaces between Bach, Beethoven, Weber, Wagner, Brahms, and a few great names to come. Pott may call Kettle black, and Pann may fly off the handle, but they can never get their works performed in the coming by and bye.

The sea being smooth,  
How many shallow bauble boats dare sail upon her patient  
breast, making their way with those of nobler bulk!  
But let the ruffian Boreas once enrage the gentle Thetis,  
Where's then the saucy boat whose weak untimber'd  
sides but even now co-reiv'd'd greatness?

Shakespeare himself had rivals who seemed very great at the time. So why should not the great composers of our day find themselves listed with lesser men of temporary popularity?

CLARENCE LUCAS.





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After a summer in his beloved Italy, Giovanni Martinelli returns to New York on the "Lafayette" in wonderful health and vigorous spirit, ready for his concert tours and work at the Metropolitan Opera House. Mr. Martinelli is wearing a decoration bestowed upon him by the Knights of Columbus.

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October 13th.....Rochester, N. Y.  
October 14th.....Scranton, Pa.  
October 16th...N. Y. City, Carnegie Hall  
October 19th.....Paterson, N. J.  
October 20th.....Yonkers, N. Y.  
October 22nd.....Shamokin, Pa.  
October 26th.....Springfield, Ohio  
October 28th.....Detroit, Mich.  
October, 29th.....Ann Arbor, Mich.  
November 1st.....Chicago, Ill.  
November 3rd.....Youngstown, Ohio

## Spring Tour, 1921

March 1st.....Lancaster, Pa.  
March 2nd.....New Britain, Conn.  
March 6th.....Cleveland, Ohio  
March 7th.....Charlottesville, Va.  
March 9th.....Norfolk, Va.  
March 11th.....Nashville, Tenn.  
March 15th.....Memphis, Tenn.  
March 18th.....San Antonio, Texas  
March 21.....Denver, Colo.  
March 28th.....Des Moines, Iowa  
March 30th.....Buffalo, N. Y.  
April 1st.....Youngstown, Ohio

EMILIO ROXAS  
at the Piano

### All Sorts of Novelties for Galli-Curci

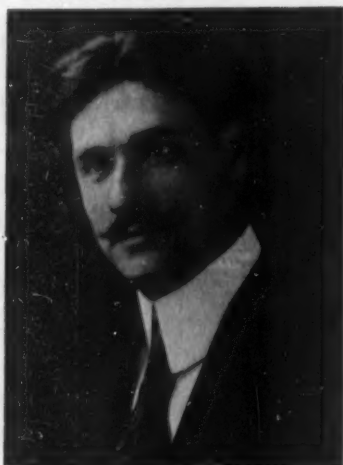
After spending six weeks in Europe, Mme. Galli-Curci returned to this country on August 8, leaving immediately for her summer cottage in the Catskills, and has since been devoting all of her time to studying for the forthcoming season, which will be a very busy one.

While abroad Mme. Galli-Curci was very anxious to secure some rare songs, and after a diligent search she returned with quite a large collection. She has found some of them to be of sufficient merit to be included on her programs for the season.

During her stay in Europe she visited Paris and the result was that she also brought back several new evening gowns which she will use in her concert appearances this season.

Mme. Galli-Curci's tour will begin this week. There has been such an insistent demand for her services in countless places where she has never appeared that arrangements have been made whereby she will appear in about six cities for the first time, during the next two

months. One of the early dates will be given in Montreal, and enthusiasm is at a high pitch in anticipation of her appearance. The local manager at Montreal has written to Mme. Galli-Curci's managers stating that there had never been such interest shown in any concert as the one to be given by Galli-Curci. The people of Montreal have been anxiously waiting her first appearance in their city



CHEV.

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JOSEF LHEVINNE AND GALLI-CURCI ENJOYING LIFE.

(Above) A little chat between Josef Lhevinne and Galli-Curci. (Below) Galli-Curci holding "a live Victor dog." Josef Lhevinne, the pianist, is at the wheel, and Mrs. Lhevinne and Mr. Berenguer, the singer's flutist, in the back.

since they heard of her debut with the Chicago Opera Association.

Among other cities where she will appear during the fall before she joins the Chicago Opera are: Boston, Cleveland, Binghamton, Cincinnati, Hartford, Reading, Syracuse, Albany, Dayton, Washington, New York, Atlanta, Norfolk, Newark, Philadelphia, Washington, etc.

In addition to the appearances she will make with the Chicago Opera during the Chicago season, she will also appear during the month of February in New York, singing two or three performances during the road tour, immediately following the close of the New York season.

### Mana-Zucca Guest of Italian Musical League

The American composer, Mana-Zucca, was a guest of the Italian Musical League at the musicale given on Sunday evening, September 26, at the headquarters at 128 West Forty-ninth street, New York City. The charming composer accompanied for several of her selections.

First on the program came Jean V. Nestorescu, the Roumanian violinist. He rendered Wieniawski's "Obertas" with fine feeling; J. Gagliano was at the piano. Splendid was his interpretation of Chopin's etude in F minor as transcribed by Mana-Zucca, who was at the piano. "Meditation," from "Thais," with Gagliano accompanying, evoked great applause. Mr. Nestorescu is an accomplished musician.

Caroline Cali, a soprano making her first appearance in the metropolis, gave evidence of possessing an admirable voice. In "Caro mio ben," by Giordano, her voice was

full and restful. In "Vissi d'arte," from "Tosca," she pleased greatly. She has an individual manner which is very pleasing. C. Bonsignore, a teacher and composer, was at the piano.

Singing Mana-Zucca's "Rachem," Julia Grilli, a mezzo-soprano with an expressive voice, made a fine impression. Her second number was "The Old Mill's Grist," also by Mana-Zucca, it being the first time it was sung. The composer was at the piano. Miss Grilli is young and possesses a pleasing personality.



MANA-ZUCCA,  
Composer-pianist.

The remainder of the program was taken up by the same artists in the following groups of compositions: "If Flowers Could Speak" and "Mother Dear," by Mana-Zucca, sung by Miss Cali; "Ave Maria," by Pinsuti, sung by Miss Grilli, with a violin obligato by Mr. Nestorescu, and Mr. Bonsignore at the piano; "Zingaresca," by Sarasate; "The Lark," by the violinist, Mr. Nestorescu, and a duet from "Madame Butterfly," sung by the Misses Cali and Grilli.

The two singers, Miss Grilli and Miss Cali, are pupils of Alfredo Martino, and their progress has been remarkable—a fact which attests to the efficient work of Martino. Jean V. Nestorescu as a composer deserves mention. His "The Lark" is well written.

# JOSEPH MARTEL

BARITONE



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FRIEDA HEMPEL AS JENNY LIND

AT THE

**Jenny Lind Centennial Concert at Carnegie Hall**

**New York, October 6, 1920**



**H. M. THE KING OF SWEDEN**

Sent the following cablegram on this occasion:

"I send my best wishes for the celebration of the memory of the famous daughter of Sweden, the great singer and noble personality, Jenny Lind."  
(Signed) GUSTAF

Miss Hempel is completely booked for this season  
Applications for 1921-1922 now being considered

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EDISON RE-CREATIONS

### New York Symphony to Play New Faure Work

"Masques and Bergamasques," a new orchestral work by Gabriel Fauré, will have its first performance in New York by the New York Symphony Orchestra, Walter Damrosch, conductor, at Aeolian Hall, Sunday afternoon, October 31, it being the first concert of the season by the Symphony men.

The Fauré work was performed at Paris in November, 1919, but was originally composed as part of the music to Rene Fauchois's lyric comedy of the same name, produced at Monte Carlo the previous season. The orchestral work, which was brought from Paris by Mr. Damrosch, is a suite in four movements, three of which are in imitation of old forms, and are titled respectively overture, minuet, and gavot. The last movement is a pastoral, and the whole work is composed in the style of a classic symphony for the orchestra of Mozart's time with harp added.

"Masques and Bergamasques" as a title is generic in character and seems to have been originally applied to the antics of certain play actors who came from Bergamo, Italy. The specialty of these clowns was pantomime, which they improvised on the spot. The term "bergamasque" became conventional throughout Italy and France, and Shakespeare mentions it in "Midsummer Night's Dream." "Masques and Bergamasques" was used by Verlaine for the title of one of his songs, and Debussy applied it to a ballet.

Other numbers on the program are Beethoven's symphony No. 7 in A, Lekeu's adagio for strings, and the "Redemption" by Cesar Franck.

Mr. Damrosch has called his men together for rehearsals

commencing October 18. Preceding the first concert at Aeolian Hall, the New York Symphony Orchestra will visit Washington, Baltimore and Philadelphia. Fritz Kreisler will accompany the orchestra as soloist. One of the two announced concerts for Washington will be under the auspices of the Washington Society of the Fine Arts at the Central High School, Monday evening, October 25. Baltimore will have the Symphony players October 27, and Philadelphia on October 28.

Conductor Damrosch has consented to conduct a symphony concert for young people, to be given at the DeWitt Clinton High School early in November for the public school children, under the auspices of the music department of the Board of Education, George H. Gartlan, director.

### Frances Nash Faces Busy Season

In very late September, Frances Nash brought to a close her highly successful tour of South America, and sailed from Buenos Aires for Paris where she now is making ready for the current concert season which will be the



FRANCES NASH  
Pianist

most exacting of her entire career. Miss Nash will arrive in the United States this month although her season does not actually open until November 1, when she will be heard in Erie, Pa. She will remain in the East during November and December and will intersperse her concert engagements with the completion of piano records for the Ampico.

In early January she plays through the Middle West going as far as eastern Iowa and returning by way of Chicago, where she will be heard in recital at Orchestra Hall. Directly following this concert she will play at Jordan Hall, Boston, and then give her annual New York recital, in Aeolian Hall. On January 24, Miss Nash opens an extended Southern tour at Richmond, Va., and continues through that state, the Carolinas, Tennessee, Alabama and Florida, then crosses to Texas and continues through the Middle West. On February 27 she will play a joint recital with Louis Graveure which closes the season for the Tuesday Musical Club at Omaha. Miss Nash's last concert for the season will be given on May 10, a joint recital with Louis Graveure, which closes the season for the in the Kate Lacey series.

Miss Nash's manager, Evelyn Hopper, has just received a letter from Carlos Lottermoser, of Buenos Aires, which

carries the following appreciation of her South American tour:

"Miss Nash obtained a most brilliant success and our public would have continued, if she had not rushed over the country. To draw full audiences under such conditions requires something like Miss Nash's style of playing and charming personality. I sincerely hope to have Miss Nash here soon again and to include several of our cities which had to be left out this season, venturing to assure her an excellent tour throughout the entirety of this prosperous Republic."

Concertizing in South America is conducted on very different lines from work in the United States. There it is possible to play from five to eight concerts in each city with only a few intervening days, and on this basis the attendance at each concert increases in accord with the impression made by the pianist. This is exemplified in territory surrounding Buenos Aires, where Miss Nash played first a recital at the Salon Theater, then in the capital of the Uruguayan country, the city of Montevideo, where she gave two concerts in close succession at the Solis Theater; she then returned to Buenos Aires, where she gave two more recitals "in crescendo," at the Salon Theater and closed with a concert for the Association Wagneriana which is the largest musical club there. Mention in connection with this locality should also be made of her excellent success at La Plata, the capital of the Province of Buenos Aires, where her audience begged for a return concert which was not possible because of her sailing date.

### "Phases of American Music" An Inspiration

Coming at a time when this country is awakening to its musical birthright as a nation, "Phases of American Music" is a decided inspiration, and credit for this work is due Nelda Hewitt Stevens, who has made great effort to collect proper song literature and to develop her idea so that her audiences may follow the progress of American music from its earliest conception to the best modern songs of the day.

Nelda Hewitt Stevens is a true daughter of the South and looks back on many generations of pure American ancestry. It is therefore most fitting that this impulse to help sponsor the cause of American music should come to her, and she is surely a very proper channel for its exploitation. She has made a very thorough search to find the remarkable examples which she uses to illustrate each phase of our song development and adds realism to it by proper costuming for each period.

"Phases of American Music" opens with a group of songs by the American Indians. Nelda Hewitt Stevens has some rare melodies for this group taken from the Sioux and Chippewa tribes, by word of mouth, by Stella Prince Stoker (Princess O-mes-quah-wi-gi-sh-go-que), and they form a rare bit from the early pages of the history of this country.

In the earliest American songs one is carried back to a quaint and almost forgotten period. Many of the songs of this group are still in manuscript and their remoteness is duly emphasized by the singer's picturesque Colonial costume.

The group of plantation melodies includes the "work and play" songs, which are the spontaneous echoes of the laborers in the Southern fields and are filled with infectious gaiety. Also the "spirituals" which come straight from the hearts of a people whose sorrow in bondage was ever shown in the undercurrent of pathos which invades even their sunniest melodies.

The closing group of this unusual program includes selections from our best modern composers, and in it the true completeness of Nelda Hewitt Stevens' art is best shown. In these songs, for which she is gowned as a very modern young American prima donna, one is made fully to recognize her achievements and to share with pride the remarkable climax of American music as it stands today.

An extensive season is already booked for Nelda Hewitt Stevens, as she opened in Raleigh, N. C., on October 12 and continues singing her way through the Carolinas, Virginias and Alabama until November 1, when she is scheduled for Mobile. The Southern tour is followed directly by Mid-Western and Northern dates which will keep her occupied until the holiday season. In January she will fill engagements in Massachusetts, Connecticut, New Jersey and New York. Early in the spring she is scheduled for a return South.

### Young Men's Symphony Begins Season

The Young Men's Symphony Orchestra of New York commenced its nineteenth season on Sunday morning, October 10, at 10 o'clock, at Yorkville Casino, 210 East Eighty-sixth street, where rehearsals will be held regularly preparatory to its coming concerts. This orchestra was founded and endowed by Alfred L. Seligman for the especial purpose of affording aspiring young musicians an opportunity of playing the classics, to prepare themselves for the large orchestras of America.

The organization has been very fortunate in securing Paul Henneberg, long associated with many of the large symphony orchestras of America, as conductor and musical director. Applicants for examination and enrollment can apply at the above address October 10 and 17, at 10 a. m.

### May Cleland Hamilton Honored

May Cleland Hamilton's sonnet, "For Liberty, for Italy, for God!" has just received official recognition and endorsement from the Royal Italian Embassy, at Washington. In a letter sent to New York by order of His Excellency, Baron Romano Avezzana, this poetic tribute to the great benefit performances in aid of St. Joseph's Summer Institute on the evenings of October 13, 15 and 16, at Carnegie Hall, is referred to in gracious terms and described as "inspiring."

### Emma Roberts to Sing in Danville, Va.

Following the opening engagement of her season at Lynchburg, Va., on October 12, Emma Roberts will be heard in recital under the auspices of the Music Study Club of Danville, Va., on the 15th. On both occasions she will be assisted by Florence Harvey at the piano. Miss Harvey also is a graduate of Randolph-Macon College in Lynchburg, and the concert there is for the benefit of the local chapter of the college alumni.

**Frederick Gunster**  
**TENOR**

BRIDGEPORT TELEGRAM.  
"It is perhaps to give the best intimation of the quality in Mr. Gunster's voice by likening it to the soft cadences of a running brook, with subtly lovely nuances and exquisite clarity of tone."

MANAGEMENT: HAENSEL & JONES  
AEOLIAN HALL, NEW YORK

# Barbara MAUREL

## MEZZO SOPRANO

### WHAT SOME OF OUR LEADING CRITICS SAY:

Barbara Maurel sang with a voice of great beauty.—Richard Aldrich in *New York Times*.

Barbara Maurel displayed an excellent vocal equipment, fine diction and imagination as an interpreter. Her well schooled voice was effectively colored. Her phrasing was polished. She was emotionally convincing. Throughout, Miss Maurel showed high attainment and gave great pleasure.—H. E. Krehbiel in *New York Tribune*.

She has charm of manner and aspect, she is the possessor of a mezzo-soprano voice of pleasing, expressive and varied quality; she displays abundant response and sensitiveness to the meaning and message of her music, and she has the art of interpretation which reveals both to her audience.

From first to last Miss Maurel's songs were chosen with discrimination.—H. T. Parker in *Boston Transcript*.

Barbara Maurel has a musical name as well as good musical taste. Formerly a member of the Boston Opera Company, she has been successfully transplanted to the concert stage. Her voice is agreeable and she has the gift of style.—H. T. Finch in *New York Evening Post*.

Miss Maurel has a beautiful voice, an uncommonly beautiful voice. The lower tones have a rich, genuine contralto quality, and she does not force them. The middle and upper tones, pure and sympathetic, are so employed throughout the liberal compass; no thought of Wordsworth's line beginning, "Two voices are there." The voice, which has been admirably trained, is flexible. But Miss Maurel has more than voice and vocal skill; she has intelligence as an interpreter.—Philip Hale in *Boston Herald*.

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(COLUMBIA RECORDS)



# MARIE RAPPOLD

## SOPRANO

Known wherever music is loved, the voice and art of Mme. Rappold have gained this gracious artist literally thousands of friends. The compactly booked Fall Tour of nine weeks, on which Mme. Rappold is about to depart, demonstrates conclusively her widespread popularity and the fact that her glorious voice is now in the fullness of its prime.

### FALL TOUR, OCTOBER—DECEMBER, 1920:

Friday, October 22nd.....Cleveland, Ohio  
 Tuesday, October 26th.....Springfield, Ohio  
 Thursday, October 28th.....Detroit, Mich.  
 Friday, October 29th.....Ann Arbor, Mich.  
 Monday, November 1st.....Mexico, Mo.  
 Wednesday, November 3rd.....Woodward, Okla.  
 Thursday, November 4th.....Parsons, Kansas  
 Monday, November 8th.....Nowata, Okla.  
 Tuesday, November 9th.....Kansas City, Mo.  
 Thursday, November 11th.....Vinita, Okla.  
 Saturday, November 13th.....Ft. Worth, Texas  
 Monday, November 15th.....Oklahoma City, Okla.  
 Tuesday, November 16th.....Sulphur Springs, Texas  
 Thursday, November 18th.....Greenville, Texas  
 Friday, November 19th.....Sherman, Texas  
 Tuesday, November 23rd.....Tyler, Texas  
 Friday, November 26th.....Durant, Okla.  
 Monday, November 29th.....Wichita Falls, Texas  
 Thursday, December 2nd.....Vernon, Texas  
 Friday, December 3rd.....Amarillo, Texas  
 Monday, December 6th.....Albuquerque, New Mex.  
 Wednesday, December 8th.....El Paso, Texas  
 Friday, December 10th.....Belton, Texas  
 Monday, December 13th.....Dallas, Texas  
 Tuesday, December 14th.....Ada, Okla.  
 Thursday, December 16th.....Bartlesville, Okla.  
 Friday, December 17th.....Coffeyville, Kansas  
 Monday, December 20th.....Rochester, N. Y.



*Photo by Mishkin*

Management: METROPOLITAN MUSICAL BUREAU, Aeolian Hall, New York

*Mme. Rappold's Voice Re-Created on the Edison*

## AURELIO FABIANI FINDS MUCH CHARM IN SOUTH AMERICA

"It is too bad," said Aurelio Fabiani, "that we are so little acquainted with the South American countries. They are wonderfully beautiful and potent with a piquant charm which gives the traveler the thrill which most tourists desire. South America is totally different from North America, both in climate and people. It has for the most part a tropical climate and it is inhabited by the Latin races. The Indians there help to create an interesting local color and form a picturesque background for the patriarchal Spanish grandees, which made me regret that in our own country the Indian has not become a part of our national life."

"There is no question but that we shall become much better acquainted with our Southern neighbors during the coming years. They are beginning to reach out for world trade and, like ourselves, are beginning to be potent factors in the commercial world. They look to us for many of the things that we produce, and in turn we look to them for many things which they produce. Business men from this country are continually investigating South

American conditions and outside capital is being invested in South American development plans, thus adding to their financial returns and prestige.

"Musically, South America appealed to me especially. The population there is, of course, strongly Latin in aspect, and one finds a love and knowledge of music deeply rooted in the hearts of the people. For that reason it is a great gratification to take a musical enterprise there. South Americans are intensely fond of opera, and there can be found some of the most beautiful opera houses in the world. The native love of music is so great that one will find the houses crowded from the debutantes in the boxes to the topmost galleries. It is also a pleasure to the artists to appear there, for they find such a warmth of sympathy from their audiences. The greatest necessity for South American travel is better transportation. During the war many South American ships were requisitioned for European trade and they are gradually being put back into South American service, so that in the future a South American tour will not seem so hard an undertaking."

## FESTIVITIES ACCOMPANY OPERA SEASON IN MONTEVIDEO

(Continued from page 5.)

artists to the public, as it is insipid to say the least and it gives little chance to any artist except the soprano to show talent. Mlle. Berthon appeared as Thais and she fulfilled the requirements of the part perfectly, physically speaking. Her stage presence has distinction and elegance. She seemed, in fact, the perfect "cousine" such as Anatole France describes in his fine novel. Her voice is a small soprano, well trained, which denotes good schooling; her top notes seemed to give her some trouble, and in the third act she gave forth some very shrill notes. Her interpretation of the part is perfect and she put a lot of soulfulness into her acting as well. She is certainly an artist and with a little more training should make some good headway.

Monsieur Cerdan made his debut in the role of Athanais and the impression he left with us was a good one. He possesses a very flexible voice which he knows how to use in the most effective manner. His singing was thoroughly good all the way through.

Nicias was in the hands of Fraikin and the impression he made was poor. His voice is powerful but very throaty and with an unpleasant timbre. The orchestra was conducted by Fernand Masson, but it seemed to lack a lot in power and enthusiasm.

## "AIDA."

With the performance of "Aida" on August 19, it is only fair to say that Impresario Bonetti fully redeemed himself with the public of Montevideo, discontented because the standard of the preceding three performances was not what one would expect on a basis of twelve dollars, gold, for a stall. The atmosphere in the auditorium was distinctly jubilant and enthusiastic. Claudia Muzio sang Aida and

her success was spontaneous. Her fine interpretation of the slave was very original and could easily stand alongside that of any of her famous predecessors of this difficult role. She was great, vocally and dramatically, and took the laurels of the night. In the role of Radames, the new tenor Voltolini, was fairly good. Galeffi was Amonasro and his success was great. The contralto, Fanny Anitua, made her bow to the public in the role of Amneris. She possesses a powerful voice but her register is uneven. Lazzari as Ramfis proved to have a good voice. The chorus did some excellent work and contributed largely to the great success of the evening. A word of praise is due to Maestro Serafin who conducted the opera in grand style and managed to get wonders out of his orchestra.

## THE "FEDRA" PREMIERE.

"Fedra" was presented to the Montevidean public for the first time last night and the impression was a favorable one. The mezzo soprano, Rakowska, Serafini's wife, made her reentry in the role of Fedra, which is most difficult to sing and act. She showed herself capable, both vocally and dramatically, to cope with the difficult score and won the laurels of the night. The new tenor, Francesco Merli, appeared in the role of Ippolito, and although the part was a very insignificant one his voice did not please. There is a very unpleasant tremolo in his voice and his upper register seems to be very weak. The chorus again distinguished itself by the manner in which it sang in the third act without accompaniment of the orchestra, which, under the direction of Serafin, did fine work. The high standard of the performance was greatly due to the masterful manner in which Serafin knows how to wield the baton.

## "IL RE DI LAHORE."

It was rather a big drop from "Fedra" to one of Massenet's earliest and most insignificant works, "Il Re di Lahore," given August 22. The music is very stale and even

Serafin with his masterful conducting could not reveal any charm to the bored audience. A certain amount of interest was centered on the new soprano, Campina, who appeared for the first time in Montevideo. She did not seem to please very much. Her voice has a disturbing tremolo, and her registers seemed to be irregular. At times she sang well and her voice carried splendidly, and at other moments she seemed to fall away altogether. Her acting was good. Voltolini, as Alim, made the best of the lyrical moments of the score and proved again that his voice with a little more training will improve considerably. His dramatic powers are quite convincing. The popular baritone, Galeffi, in the role of Scindia, rather disappointed the public on this occasion, as his singing was very irregular, although he made up for it by his intense dramatic powers. The bass, Lazzari, has an agreeable voice and made the best of an uninteresting part. The ballet on this occasion took advantage of the opportunity given and proved itself to be a well organized and talented troupe. The chorus again was conspicuous in the ensemble for the manner in which it sang collectively. The orchestra made the best of the poor score under Serafin.

## "TRISTAN AND ISOLDE" REVIVED.

It was a great night for all true music lovers to have been present and to have partaken of the mystic joys of Wagner's great love drama, sung in Italian. It is needless to add that the house was packed and the enthusiasm shown by the public was a befitting tribute to this masterpiece. The bulk of the praise is due to Serafin, who conducted the opera with great skill and sentiment. The cast did not turn out to be so happy. Rakowska, as Isolde, certainly proved to possess the philosophy of Wagner's Isolde, but her voice no longer rings out well, especially in the lower register. Her dramatic powers are very convincing, which compensates somewhat for her vocal failings. The Tristan of Ferrari-Fontana was a perfect disaster vocally, as he no longer possesses more than the suggestion of a voice. His attempt to sing this difficult role was very painful, as it simply turned out to be a series of declamatory addresses. On the other hand, his thorough understanding of Wagner's hero was very much appreciated. Francesco Cigada, as Kurwenal, was excellent. His beautiful voice rang out well in the third act. His performance was the only one which was really of the first rank. Brangaena, in the hands of Maria Claessens, could have been infinitely better. Her singing at times seemed to be irregular and the timbre of her voice is displeasing in the lower register. Her rendering of the role dramatically had many failings. Especially in the first act she did not seem to realize her mistress' grief and fate. The King Marke of Paolo Ludikar was hopeless vocally as well as dramatically. His poor voice could not bring out the infinite beauty of the King's address. It lacked especially in the lower register when some of his notes were inaudible.

The public, despite the unsatisfactory performance vocally, readily appreciated the splendid playing of the orchestra, and Maestro Serafin walked away with the honors of the evening.

K. H. S.

## ROBERT QUAIT recital

Aeolian Hall New York Oct. 6, 1920

## NEW YORK SUN

"He declaimed Haendel in a *fresh, strong* voice and highly *dramatic* style. His fervor now and then interfered with the repose which might well have been his style; there is something about him of a younger *Werrenrath*."

## NEW YORK TIMES

"He has a voice of agreeable quality and his style is *finished* and *refined* \*\*\* praiseworthy in his delivery of "Where'er ye walk" and here, as elsewhere, his *diction* in English was *notable*."

## NEW YORK TELEGRAM

"He has a very good voice, *high, brilliant* and *robust* and is skilful in matters pertaining to style such as careful phrasing and the management of nuances—all in all Mr. Quait is *well equipped* for the concert stage."

Exclusive direction: WALTER ANDERSON, 62 West 45 St. NEW YORK CITY



# AUGUSTA COTTLOW

Kurjer Warszawski,  
Warsaw, Poland:

*"Miss Cottlow must  
be counted among the  
greatest pianists."*

De Telegraaf,  
Amsterdam, Holland:

*"Miss Cottlow is a  
great pianist of  
capabilities and in-  
dividuality."*

San Francisco Call:

*"Miss Cottlow's per-  
formance was a com-  
plete artistic success."*



Boston Globe:

*"Miss Cottlow ranks  
among the foremost  
of our pianists."*

Chicago Tribune:

*"All that she does is  
beautiful."*

The Globe, London:

*"By choosing the  
Tschaikowsky B flat  
minor concerto, Miss  
Cottlow challenged  
inevitable comparison  
with the greatest  
pianists of the day,  
but she came out of  
the ordeal with flying  
colors."*

Mr. Henry T. Finck, in New York Evening Post, says:

*"In works of MacDowell and Debussy, she has no superior. Bach's poetry is a sealed book to many pianists, but Miss Cottlow reveals it."*

Mr. James Huneker, in New York Times, says:

*"She has mastered the curves and passion of the Greater Chopin."*

Grena Bennett, in New York American, says:

*"She is one of the most talented of modern women pianists."*

FALL TOUR NOW BEGINNING WILL EXTEND  
THROUGH STATES OF OHIO—MICHIGAN—  
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Duo Art

### Sixty-two Dates for Gruen Last Season

Rudolph Gruen, the young St. Louis pianist, started his studies on the piano at the age of five, under the careful direction of his mother and sister. A year later he made



RUDOLPH GRUEN,  
Pianist.

his first public appearance in that city. In fact, Mr. Gruen's later musical education was practically all received in his own city. He worked with Louis Hammerstein and Ottmar Moel and is now coaching with Harold Bauer.

On January 30, 1918, he made his professional debut in St. Louis at the Sheldon Auditorium, and his success was such that he was engaged to give concerts in many towns in the States of Missouri, Kansas and Illinois. In his own

city he played before the Liederkreis Club, the Women's Club, City Club, Wednesday Club, at the Statler Hotel, Lenox Hall, the Odeon, and was soloist with the St. Louis Symphony Orchestra, playing the MacDowell A minor concerto. In 1919 he was the only pianist who played a complete program at the Missouri Music Teachers' Convention.

The same year brought him to New York. He made a record for himself that year, inasmuch as he played at sixty-two concerts during the first eight months here. Mr. Gruen has appeared on programs either as accompanist or assisting artist with Titta Ruffo, Mischa Elman, Anna Fitziu, Marguerite Namara, Paul Althouse, Virginia Rea, Julia Clausen, Elias Breekin, Sammy Kramar, Edgar Schofield, Marie Sundelius, Delphine March, Olive Kline, Cyrena Van Gordon, Josef Shlisky, Cornelius Van Vliet, Max Gegna, Betsy Lane Shepherd, Andres De Segura, Fred Patton and Francesca Peralta. Last season's bookings carried him to New York (fourteen times), Philadelphia (six), Boston (two), Washington (two), Toronto (two), Bridgeport (two), Atlantic City (two), Cleveland, Albany, Pittsburgh, Jacksonville, Dayton, Orlando, Fla.; Reading, Pa.; Holyoke, Mass., and Grand Rapids, Mich.

This season promises to be equally busy. He was booked for concerts in Cold Spring, N. Y., on October 9, accompanying William Stamm; Troy, N. Y., on October 12, soloist; Greenwich, Conn., on October 15, soloist; Carnegie Hall, New York, on October 16, accompanying Josef Stopak; Utica, N. Y., on October 18, accompanying Anna Fitziu and Edward Lankow; New Rochelle, N. Y., on October 19, accompanying Paul Althouse; Chicago, Ill., on October 26, accompanying Josef Stopak; Boston, Mass., on November 13, accompanying Josef Stopak.

Besides his concert appearances, Mr. Gruen is also teaching and coaching, thereby being kept exceedingly busy all the time.

### Interesting Events at Italian Benefit

Announcements for the three interesting programs scheduled for Carnegie Hall on the evenings of October 13, 15 and 16, in aid of St. Joseph's Summer Institute, included the following attractions: October 13, Rosina Galli and M. Bonfiglio, the Baroness Leja De Torino and the motion picture "Discovering in New York" will be the attractions; October 15, Mimi Aguglia, Gambarelli, Irma Brady and Randegger, along with the repetition of the film, and on October 16, Giovanni Martinelli, tenor of the Metropolitan Opera Company, will appear in person, the film also being shown. The orchestra on the three evenings will be conducted by Adolfo Pescia.

### Gilberté at Lockport Festival

The recent Lockport, N. Y., festival (September 6 to 11) found a special attraction in the combination of Hallett Gilberté, composer-pianist, and Idelle Patterson, soprano. The evening program of September 10 had these two artists as participants, when the following Gilberté songs were sung: "Come Out in the Sweet Spring Night," "Evening Song," "Ah, Love, But a Day," "Moonlight and Starlight" (concert waltz). The success of composer and singer may be judged from the fact that each separate song had to be repeated, and at the close of the group, after four recalls, Mme. Patterson sang Gilberté's "Minuet la Phyllis," in most charming fashion. Even then the applause persisted, until the composer left the platform to sit in the audience. As a consequence, composer and singer were re-engaged for next year's festival.

On the same program Charles W. Clark sang various songs, and as an encore gave Gilberté's "Devil's Love Song," singing it with the temperamental interpretation which makes this unique song so very much of a "go." At the Saturday evening concert Frances Ingram, the contralto, made a hit with Gilberté's "Evening Song" and "Ah, Love, But a Day,"



"THREE OF A KIND"

At the Lockport Festival—Hallett Gilberté, composer (left); Idelle Patterson, soprano, and Russ Patterson, her husband-teacher.

with Harry Gilbert at the piano. It will be noted that these two songs were also in the Patterson group of the previous evening; it is evident that all singers, no matter what range of voice, seem to like these Gilberté songs.

Following this success, Clarence Eddy, world renowned organist, whose opinion means a tremendous lot, wrote Mr. Gilberté as follows:

September 15, 1920.

My dear Gilberté:

I was enchanted at Lockport, N. Y., last week with your playing, and the delightful singing by Idelle Patterson of your wonderfully effective songs. The combination of the composer at the piano and so charming and gifted a singer was unique. It is no wonder that you played as if inspired, and that the great audience called you both back time and time again! It was "team work" of the highest order, and I offer you both my heartiest congratulations.

Yours most cordially,

(Signed) CLARENCE EDDY.

Mr. Gilberté, following the festival, spent some days in New York, returning at once however to his country estate, "Melody Manse," Lincolnville Beach, Maine. He will be in New York later.

### Florence Nelson in Train Wreck

The B. & O. train which was carrying Florence Nelson and several members of her little concert company to Buckhannon, W. Va., a week ago Monday was wrecked about five miles away from that city, and through nothing short of a miracle those on board escaped with their lives. According to Miss Nelson "the B. & O. had been warned the day previous that the rails at that point were unsafe, for a miner flagged a train just in time to avert what happened to us." In telling the story, the soprano says further: "Our engine jumped the train and with a sickening, crunching sound, the smoker (the first car ahead of us) turned upside down. It ploughed the earth so deeply that an embankment formed. When our car turned over, it was held before it had a chance to turn over completely so our lives were miraculously saved. There were many women and children in the car and we all crawled through the window. I have a sprained shoulder and hip as I was thrown violently and am in great pain. Mrs. Humphrey was unconscious from a big bag falling on her head and Helen Witaker was bruised and shocked. Our concert for tonight is off though we have a packed house. But we hope to give it tomorrow night."

### Fay Foster Resumes Work

A cottage on the seashore, ten hours sleep nightly, a swim in the surf daily, and motoring have been the factors which Fay Foster says constituted her summer vacation. The results have been increased vigor of mind and body, and the complexion of a North American Indian. But not to be entirely idle she has written an operetta called "The Land of Chance," her mother, Alice Monroe Foster, furnishing the book and lyrics. It will be published by J. Fischer & Brother, who hope to have it on the market early in December. Miss Foster opens her New York studio on October 15, and her Philadelphia studio on November 3. The opening pupils' concert will take place in Philadelphia November 23, at the Bellevue Stratford. Miss Foster has a larger enrollment in both cities than ever before, and expects the season 1920-21 to be the busiest she has ever enjoyed.

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## VIENNESE IMPRESSIONS

(Continued from page 6)

adventurer stands confessed as an advance guard of the German troubadour.

Schreker's influence on Vienna's youth is predominating and indisputable. A regular school is at work partly with talent, partly with skill, on the results of his uncommon development. Wilhelm Grosz, preoccupied with searching for his own artistic personality, has, in primary tests, established a well-nigh masterly sovereignty of technical means; his gifts, of a more restless mental coloring, point, if seriously disciplined, to a justified claim on the new comic opera field. Bernhard Paumgartner, the meritorious director of the Mozarteum at Salzburg, closely traces out the most ramified, subcutaneous channels of contemporary psychology. Felix Petyrek, whose mental ruggedness marks a personality designed for solitude, promises a thoroughly manly futurity. Josef Rosenstock, of Polish blood, evinces, in a piano sonata and a piano concerto, a temperament plastically wielding Slavism and femininity into a harmonious entity.

## MORE NEW MEN.

More pliable and more melodious is the German-Moravian, Ego Kornauth, the ripest talent of the younger generation. His chamber music already reveals something resembling a new classicism. Aside from all the contested and labeled schools, wending his own quiet way with tireless patience, there is Carl Weigl. A trace of Beethoven's grandeur characterizes this unjustly neglected Viennese.

But, when all is said and done, the most powerful of all the young talents is that possessed by Erich Wolfgang Korngold, although of late there has been no new development either of the talent itself or of its strength. Korngold's talents have long been conceded, his energy recently has been expended in a convulsive effort to emphasize them again and again. This would at present appear to comprise his whole preoccupation: to affirm himself where he feels the necessity of affirmation. Our chief hope of the future still lies in him, the youngest among them all and the ablest among the young.

## MUSICAL JOURNALS.

A not unimportant factor in Vienna's musical life is the influence of the musical journals. Formerly there was but one, the Merker. Meagre and dry in content, without any artistic traits, without a serious aim, this musical journal carried on a tolerated existence, thanks to the ineradicable indolence of the Viennese public. Then it died. To do away with the journalistic deficiency three new papers devoted to music were recently established at one and the same time—the Musikblätter des Anbruch, the Blätter des Operntheater and the Musikalische Kurier.

The Musikblätter des Anbruch discusses all musical problems of the day, following up events both so far as musical production and international art are concerned. It aims at acting as a platform for all serious endeavors in the music world, leaving alone all phraseology of dependence, labels of school, party or clique, and concentrating on lasting values and essentials. It energetically opposes conventional-

ism in music and stands for all that is noble and refined, visualizing the most important, super-political task of re-building a community of culture among the European nations by the aid of music, which from time immemorial has proved itself to be the only stable tie.

The Blätter des Operntheater is an attempt to chronicle the happenings of the State Opera, unfortunately bereft of all musical importance. Corresponding wholly to the tone ruling at the Opera today, the journal's work is quite indefinite. Occasional contributions of indeterminate nature strive to record something that might testify to the musical conscience of Vienna incorporated by this erstwhile eminent tribunal of music. But so long as the musical atmosphere itself remains foreign to the house for which Gustav Mahler has become a permanent synonym, these "musical sheets," even with the best of intentions and assistance, will remain but the hollow echo of a once festive spot.

The Musikalische Kurier's tendency goes to satisfy the desire of its readers to be entertained, and it would certainly

out as the plan. . . . By the way, Schreker has become a naturalized German in order to be eligible for his new post. Will Schönberg become a Dutchman out of gratitude?—CESAR SAERCHINGER.]

## Quartet Sings at St. Louis Convention

The Metropolitan Opera Quartet—consisting of Frances Alda, soprano; Carolina Lazzari, contralto; Renata Zanelli, baritone, and Charles Hackett, tenor—gave a splendid concert at the Coliseum in St. Louis on Tuesday evening, September 28. The event was given under the auspices of the United Drug Company and was well attended by all those who gathered together for the seventeenth annual expansion convention. The program follows: Prologo from "Pagliacci," Leoncavallo, Mr. Zanelli; aria, "Lieti Signor" from "Ugonotti," Meyerbeer, Miss Lazzari; aria, "Che gelida manima" from "La Bohème," Puccini, Mr. Hackett; aria "Un bel di" from "La Favorita," Act III, Donizetti, Miss Lazzari and Mr. Zanelli; trio, "Alerte ou vous êtes perdus" from "Faust," Gounod, Mme. Alda, Messrs. Hackett and Zanelli; quartet, "Bella Figlia dell' Amere" from "Rigoletto," Act IV, Verdi, Mme. Alda, Miss Lazzari, Messrs. Hackett and Zanelli.

## Goldman Will Coach Columbia Band

Edwin Franko Goldman, conductor of Columbia University's summer session concerts, will coach the Columbia band this year, it is announced at the university. The Student Board has launched an active drive for a larger and finer organization than ever before, and, under the leadership of Mr. Goldman, is planning a new era in the history of Columbia bands.

## Patton to Sing Again with N. Y. O. S.

Fred Patton, the bass-baritone, has been re-engaged to sing "The Messiah" with the New York Oratorio Society on December 28. This will make his fourth appearance with that organization within a year, the other three being as soloist in the same oratorio last December and twice at the spring festival in April.

## Haensel &amp; Jones to Represent Strok

Coincident with the announcement of Mme. Schumann-Heink's tour of the Orient and Far East under the management of A. Strok, Shanghai, China, Haensel & Jones announce that they have been appointed the American representative of this manager.

## Namara Soloist with Russian Symphony

The Russian Symphony Orchestra, Modest Altschuler, conductor, which recently had its first appearance of the season at the Lexington Theater, will return for a second concert on Sunday evening, October 31, when Marguerite Namara will be the soloist.

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become the favorite journal of the barbers and hairdressers were they musical. Here, in hackneyed haste, is presented something with which the Viennese citizen can always be captured: photographs, personal talk, below-stairs gossip and back-stage anecdote.

## DR. OTTO SCHNEIDER.

[The loyalty of the Viennese composer to Vienna, of which the writer of the foregoing article speaks, would seem to have been strained to the breaking point. Recent advices record the removal of Franz Schreker to Berlin, where he has accepted the directorship of the Hochschule. Now, moreover, comes the news that Arnold Schönberg will spend "six months of the year" as head of a master class in composition at Amsterdam. There are even rumors of a conservatory bearing his name in the Dutch city. At any rate the citizens of Amsterdam, with Mengelberg at their head, are preparing to utilize the influence of this artistic personality, which artistic Vienna has so consistently neglected, and incidentally to place Schönberg beyond material want. One wonders if he will spend the "other six months" composing in Vienna, which has been given

# SCHUMANN-HEINK

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THIRTY-SIX HUNDRED PEOPLE FILLED CONVENTION HALL LAST NIGHT TO HEAR SCHUMANN-HEINK OPEN MUSICAL SEASON. HOUSE ENTIRELY SOLD OUT TWO DAYS AHEAD. AT LEAST A THOUSAND TURNED AWAY. THE OVATION GIVEN MADAME WAS ALMOST UNPRECEDENTED. THIRTEEN ENCORES. ALL ROCHESTER PRESS REVIEWS TODAY AGREE THAT SHE WAS IN PERFECT VOICE AND THAT SHE STILL REMAINS THE GREAT MISTRESS OF SONG.

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## EVERYTHING QUIET IN PARIS

Music Life in the French Capital Offers Little of Interest to the Visitor During Summer Months—Mr. and Mrs. Alfred Hertz Among Those Seen There—Popular Songs—Alice Mayer, American Pianist to Be Heard—Rouché Announces Plans—Bayreuth de Versailles—New Operas—American Teachers Return

Paris, France, September 30, 1920.—L. d'Aubigné, who has the past distinction of many operatic successes in all parts of the world, and the present distinction of possessing a most attractive and spacious villa in Sevres surrounded by extensive gardens, reports—in reply to my demand for news—"Busy!" There is no more to say, and surely nothing better to say, and he is to be congratulated, for not all teachers are busy, by any means. However, d'Aubigné is always in demand, and accomplished the seeming impossible of keeping active with his work even during the war and turning out voices then as usual.

He has one voice in his own family—his young wife, who is shown in the accompanying photograph in the rose garden on the terrace of the Villa d'Aubigné. Mrs. d'Aubigné was Mlle. Virginia Capello, of Italian parentage, born and educated in France. She is the fortunate possessor of a beautiful mezzo voice and great things are expected of her.

With the present crisis of apartments and rooms—of any place to live, in fact, for even the hotels are crowded and charge prices way beyond the average pocketbook—Mr. d'Aubigné is fortunate in having room to house his pupils in his own villa. It is just across the river from Paris, served by frequent trains and electric cars, and there is automobile service for those who wish to attend operas or concerts at night. Considering the fact that many who come here to study are quite unable to find suitable accommodations, such an opportunity is as important as it is rare.

### VISITORS.

Going down the Boulevard one afternoon several weeks ago, who should I see sitting at a table on the sidewalk before one of the fashionable cafés not far from the opera but Alfred Hertz, famous as conductor for many years at the Metropolitan Opera House, and no less famous at present as conductor of the San Francisco Symphony Orchestra. With him was Tina Lerner-Shavitch, the noted pianist, and Mr. Shavitch.

Mr. Hertz was "just passing through" on his way home from an extended trip through Holland (where he conducted a concert of the Concertgebouw Orchestra), Germany and Austria. He and Mrs. Hertz were stopping at the Hotel Edward VII and there I endeavored to get an "interview" but without success, for he was out—playing four-hand symphonies with Stokowski, who happened to be in Paris at the same time, buying new trumpets for his orchestra from one of the famous manufacturers in the Paris suburbs.

Tina Lerner has made arrangements for an extended concert tour on the continent under the management of Kiesgen; it will occupy most of this fall and winter.

### QUIET PARIS.

Paris music life has nothing whatever to offer the visitor during the summer months. Everybody who is anybody, and a great many people who are not anybody, goes away for July and August and part of September, and one hears echoes of their doings at the fashionable watering places, beach and mountain resorts, most of which have casinos, which include a theater where excellent operatic performances and concerts are given with artists and players from the Paris operas and the Paris orchestras.

But in Paris there is nothing, or almost nothing, and the "almost" here represents regular performances at the Opera and the Opera Comique, where no novelties are being given which might furnish the subject of critical comment on our part, and—Sunday afternoon, open air productions in the Tuileries Garden.

These would be better than they are were there any kind of an auditorium or sounding-board. As it is, the music is largely lost among the trees and open spaces, and comes only faintly to the ear except when one is very close up. Even then it does not blend very well.

However, it was interesting to hear the works of Fernand Le Borne under the direction of the composer. Fernand Le Borne, who is, I believe, quite unknown in America, is a Belgian. He was born in 1862 and studied with Massenet, Saint-Saëns and Cesar Franck. He has been exceedingly active, but without much success. At least, he is not one of the famous composers of the day, and yet his work is solid and well constructed, and one cannot but feel some regret that so much good work should go to waste. The best of those of his works which were given on this occasion were a "Fête Bretonne." The other works rendered were selections from his operas "La

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—Salt Lake Tribune

### MAY PETERSON

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Catalane, "Hedda," "L'Absent," which showed bigness of style but little melodic worth and no originality. At this same concert selections from "La Bohème" and numbers by Wagner and Gounod were given.

### POPULAR MUSIC.

On another occasion "songs that all the world knows" constituted a popular program. There were about twenty—some serious, some popular, some folk songs, some of the regular café chantant style. Of all these I knew but very few, and those I knew the least seemed to be the best known and most popular with the large audience that was gathered to hear them. It is nothing new to me that French taste in songs and in popular music is very differ-



L. d'Aubigné and his young wife in the rose garden of the Villa d'Aubigné.

ent from ours, yet I was amazed to find how worthless the most popular of these pieces seemed to me. I could only assume that there was something in the words which pleased the public, although I, what little I could understand of them, found them banal and stupid enough. There were two good waltzes—"La Reine Joyeuse," Cuvillier, and "Reviens," Fragson-Christine.

### AMERICAN PIANIST TO PLAY.

Alice Mayer, a young San Francisco pianist, who made her debut in that city several years ago, is now in Paris and will play here under the management of Dandelot in the near future. She will also be heard later at one of the regular concerts of the Orchestre de Paris and perhaps also with one of the other orchestras. During the winter she will be heard in London.

### ROUCHÉ MAKES PROMISES.

Jacques Rouché, manager of the opera, is reticent as to his plans for the coming winter. He states that "Antar," by Gabriel Dupont, will be the first new work to be staged, and then speaks vaguely of works by Rabaud, Pierné, Roussel, Grovlez, Ladmiraute and Poueigh. Gabriel Dupont died at the age of thirty-six, on August 2, 1914. He won the same distinction as Ravel at the conservatory (second Prix de Rome in 1901). He wrote three operas in addition to the one to be heard this winter: "La Cabreria," "La Glu," "La Farce du Cuvier." He also wrote some orchestra pieces. Of the other composers here mentioned, Rabaud (recently appointed head of the conservatory to succeed Fauré and Pierné) are well known; the others are of the younger school. Ladmiraute and Poueigh are of decided radical tendencies. It ought to make an interesting season if any of these works are performed, but that is far from certain, for it not infrequently happens here that the names of works are actually billed before they are completed, sometimes, as in the case of the Debussy-Poe operas, before they are even started.

### BAYREUTH DE VERSAILLES.

Someone has proposed that Versailles should be turned into a French Bayreuth and that the beautiful Opera of Marie Antoinette in the palace should be used for such festival performances. It would be interesting if it were carried out in a consistent way—that is, by giving the ancient classics of the French school with scenery, decorations and orchestra as they were in the days when first performed, just as is done with the Mozart operas in the Residenz Theater at Munich. These composers are Lulli, Campra, Rameau, Gretry, Mehul, etc., most of whose works are now quite unknown.

As for anything like a modern Bayreuth—the auditorium of this opera is too small and the danger of fire would be too great, as the whole place is constructed of wood; nor is there any composer or any group of composers, who

(Continued on page 37.)

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# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## POINTS OF DIFFERENCE BETWEEN FIRST YEAR SCHOOL WORK AND INSTRUMENTAL STUDY

The Kindergarten Subject—Correcting the Monotone—Rhythmic Problems—Random Methods of Instrumental Instruction

During the past twenty-five years much has been done for the advancement of music and music teaching. Not the least important factor has been the granting of credits to high school pupils for the outside study of music. It is extremely important that progress in this direction be made slowly, because differences of opinion will no doubt mar and delay what might otherwise be rapid advancement. (In a later issue of the *MUSICAL COURIER* considerable attention will be devoted to this phase of Public School music.)

The difference between the first year school work and first year of instrumental study is so great that there hardly seems to be any basis for comparison. We generally consider the beginning of school music as the first grade, and the average age of the pupils six years. In instrumental study we may delay the start until the pupil has entered high school, and the advance which such a student could make is immeasurably greater than the eight year old novice. At the same time the methods of procedure are very similar, and it becomes the duty of all teachers of music undertaking this important duty to specialize carefully in normal methods of teaching.

### THE KINDERGARTEN SUBJECT.

Kindergarten music is a tremendously important factor in the education of little children, and yet if we make a survey of the subject we find that many teachers who have un-

dertaken this work are not qualified to teach music—they are weak in instrumental work, and vocally below par. It should be remembered that these teachers are serving as models for the young children, and impressions gained at an early age are usually lasting. The natural conclusion would be that a rather low standard in music has been set. On the other hand, the kindergarten teacher argues that it is not her object to teach music per se, but merely to use it as an inspiration for bigger and broader work.

It is hardly fair to criticize the material used as trivial and unimportant, because the writing of kindergarten songs is an extremely difficult proposition. The composer is limited as to text and scope of melodies, and once these strictures are placed on the originator he finds it necessary to remain within these narrow limitations. Hence, a certain monotony in all the material thus produced. Many enthusiasts have argued that at this age it is proper to train children to listen to music with some idea of the creative element. Whether or not this is important enough for greater development remains to be seen.

### CORRECTING THE MONOTONE.

The average school supervisor complains about the style of singing which is tolerated in the kindergarten. Practically no attention is paid to correcting the monotone, and the problem of the first year resolves itself down to tone

production and song interpretation. We have listened to kindergarten children sing to the accompaniment of the piano when more than ninety per cent. of them have made no attempt to approximate the melody. They intone the words and disregard the tune. When the piano is eliminated as a musical feature of the first year we find that children still continue to sing in this fashion and most of the time is devoted to "bringing them up to pitch."

We must remember that very young children can do little in music other than sing in concert. If individual work is attempted it requires more time than is usually allowed in an ordinary school curriculum, and we must therefore set about to use the minimum time to the greatest advantage. Elaborate vocal drills are of little importance at this stage, but it must be remembered that proper tone production is the most important item in the first year of school work. How then shall we produce this result? The average monotone, so called, has practically no idea of how the head tone quality is produced. The simplest method of arriving at this quality is to develop a proper use of the nasal passages. This is accomplished by the use of the consonant "N" on a tone in the middle register, such as G or A, and then after all the children are able to produce this sound it is terminated by the use of the softest vowel "oo." During the singing of songs the problem of voice training is summed up in the term lyric diction. This includes pronunciation, enunciation, phrasing, etc., and if the children should produce a strident tone on any particular word, it is around that word that all the problems of voice training should center.

### RHYTHMIC PROBLEMS.

A tremendous opportunity has been lost in this particular field of activity. Bodily motion should be coordinated with tone production, and the rhythmic variations—marching, walking, skipping, etc.—should be clearly defined and developed. The waltz tempo has been practically neglected in these grades, and children pass on to the succeeding years with very little definite notion concerning the application of rhythm to their daily life.

In the teaching of dictation in this grade we have found that many people have devoted considerable time to the teaching of intervals as a subject study. We can not conceive how this type of instruction can be considered a valuable form of information, unless it be accomplished through the use of rhythm. A fundamental mistake has been that we have attempted to teach definite problems instead of creating a musical atmosphere and a proper mental attitude on the part of the children toward the subject which they ultimately expect to accomplish.

### RANDOM METHODS OF INSTRUMENTAL INSTRUCTION.

Piano and violin instruction have been accomplished more or less by random methods. During the past ten years considerable editorial work has been done toward systematizing material and method. It is an extremely difficult thing to determine exactly what constitutes first, second or third grade piano instruction. We can not get away from the fact that a development of technic and a proper appreciation of the subject seldom go hand in hand. Technical perfection in the execution of scales and arpeggios should be, it seems to us, a problem which had better be deferred for considerable time, until the student gains, first, a proper feeling toward music and a desire to accomplish a definite result. Up to the present, piano teachers have made the mistake of starting their pupils on "exercises." The poor key of C has been worked to death. We can recall our own experience. For many months we believed that the black keys were solely for ornamentation. Later we believed that they were there for the purpose of tangling up the fingers. The Public School Piano Course, as edited by T. P. Giddings, is doing much to solve the problem of the early stages of development, and whether or not teachers ever expect to use the material contained therein, it would be very well for them to study the methods of public school teaching as applied to piano instruction.

Public Schools have at last accomplished a pretty definite program concerning normal methods of instruction. The outsider may, with justification, criticize some of the material which has been used, but he would not be fair in criticizing the methods of instruction. So, if the concerted action on the part of music educators to systematize instrumental instruction arrives at any definite conclusion, it will have done much toward improving the teaching of music, and will make it a subject worth while.

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## Baritone

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It was an ovation that was sincere. The audience—and the chorus joined most vigorously in the applause—wanted more and it was disappointed that the rule had been made and could not be broken. Had Leonard been permitted to respond as the audience wished, unknown delights undoubtedly would have been their pleasure.

Leonard has a WONDERFUL BARITONE VOICE OF GREAT RANGE AND STRENGTH. He has PHYSIQUE and PERSONALITY. His LOW TONES ARE REMARKABLY CLEAR and his HIGH REGISTERS WHETHER PIANISSIMO or FORTE, are of CRYSTAL RESONANCY to a degree that is seldom heard in a baritone.

In his brace of songs Leonard was accompanied by Madame Clara Novella Davis, an eminent voice teacher of London. The programmed songs in the second half were "There Is No Death" by Geoffrey O'Hara, which was SUNG WITH WONDERFUL EFFECT and "Carnaval" by Fourdrain, a lighter selection, that displayed the REMARKABLE VERSATILITY OF THE VOICE.

The third number sung was "Tommy Lad," which was not on the program but added by special request. It was A WONDERFUL RENDITION and the audience wanted it repeated or a new selection but their warm appreciation was all in vain. The rule had been made and must be followed.

But while the lack of encores cut down the quantity, there was nothing lacking in quality in the program.

—BANGOR DAILY COMMERCIAL, Oct. 2, 1920.

### LAURENCE LEONARD GETS A BIG RECEPTION SIX TIMES RECALLED AFTER FINAL NUMBER

No artist except those of international fame have WON THE SPONTANEOUS, WHOLE-HEARTED and LONG CONTINUED OVATION tendered to Laurence Leonard at the close of his first number. Prologue and aria from "Pagliacci" of Leoncavallo. His reception was only a faint idea of what was tendered to him in his first number, a bouquet of three songs in part second.

—BANGOR DAILY NEWS, Oct. 2, 1920.

Laurence Leonard sang a number from the opera "Pagliacci" which was RENDERED IN A MANNER DESERVING OF GREAT PRAISE.

—BANGOR COMERCIAL, Oct. 1, 1920.

Much indeed may be said for there was Laurence Leonard, the London baritone, whose VOICE AND FINISHED ART MADE HIM AT ONCE A FESTIVAL SENSATION. Mr. Leonard's BARITONE is ROBUST, yet SINGULARLY MELLOW and SWEET. He USES IT WITH the POSE and SKILL THAT COMES WITH THE KNOWLEDGE OF INFINITE RESOURCE. SPLENDIDLY EQUIPPED is he, for not only has he the VOICE THAT ARRESTS ATTENTION, the ART TO SATISFY, but, too, there is TEMPERAMENT BEAUTIFULLY RESTRAINED, but felt and a TAKING PERSONALITY.

In his prologue and aria from "Pagliacci" of Leoncavallo, his RENDERING was WHOLLY DISTINGUISHED, and after repeated recalls he sang with tender grace, "Tommy Lad." Later there were two more songs, "There Is No Death" of Geoffrey O'Hara, beautifully done, and the "Carnaval" of Fourdrain, exacting in voice and technique, but the brilliant writing was given with much FACILITY AND SPIRIT.

—PORTLAND DAILY PRESS, Oct. 6, 1920.

The prologue and aria from Leoncavallo's "Pagliacci" served as the vehicle for introducing Laurence Leonard, an English baritone. HE POSSESSES A RICH, FULL, ROUND VOICE, his ENUNCIATION IS CLEAR and DISTINCT and he possesses the POWER TO GET THE MOST OUT OF THE COMPOSITIONS he selects, due to an understanding and appreciation of the spirit of the composition.

His reception was distinctly cordial and he responded with "Tommy Lad" as an encore.

—PORTLAND EASTERN ARGUS, Oct. 6, 1920.

In view of the great ovation given Laurence Leonard, the English baritone, at this morning's public rehearsal, it goes without saying that he may be expected to thrill this evening's festival audience. This singer is also a newcomer who has a WONDERFUL BARITONE VOICE OF GREAT RANGE and STRENGTH. He has PHYSIQUE and PERSONALITY.

All went wild over Laurence Leonard and the audience almost broke the "no encore" rule. The management compromised by letting him sing four songs in his group.

—PORTLAND DAILY PRESS, Oct. 5, 1920.

STEINWAY PIANO

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# MUSICAL COURIER

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NEW YORK THURSDAY, OCTOBER 14, 1920 No. 2114

Perhaps Ouija can tell because we can't—why Italian terms like allegro, lento, andante, and the like are used in music composed by Americans and printed in this country.

Reading about the kidnapping of a New York dog that wore a \$5,000 jewel studded collar, one wonders why some prima donna's press agent did not long ago use the scheme as practical condensation of the too familiar dog and jewel tales.

For the first concert of the Caruso tour, which took place at Montreal, the official box office report showed gross receipts of \$27,888. Even allowing for the loss in exchanging Canadian money into American, this must be just about the record for a recital by an individual artist.

Le Canada Musical has received, so it says, "from persons well situated to be informed," confirmation of a report to the effect that Harry Higgins, the Covent Garden magnate, departed this life about a year ago. If those informative persons would shift their situation a little, they might discover the fact that Mr. Higgins is very much alive and busy planning for next year's season at his favorite opera house.

Is it false pride or what, that keeps orchestral conductors in this country from having their men retune in the course of a long work. The results of not doing so are often most discomforting to the ear. In the third movement of the Brahms piano concerto, as played at the National Symphony concert the other evening, the effects were actually distressing. When the strings had finished their long introduction the piano entered quite half a tone away from them. The string players quickly accommodated themselves to the piano's pitch, only to have the wind enter falsely a moment later. All of which could have been avoided by a retuning after the first two movements were finished.

A very important matter will be the first Motion Picture Music Conference, to be held in New York, January 10 and 11. Music has come to be a most vital part of the film entertainments everywhere and has taken on such a serious and dignified character that the motion picture managers must, no less volens, begin to co-operate practically with conductors, composers, and tonal performers. The coming conference deserves the interest and support of musicians, and to a large extent they will be able through suggestion and discussion to further strongly the ever growing affiliation between their art and that of the screen. Detailed information regarding the conference may be obtained from the Motion Picture News, Inc., Music Department

(Charles D. Isaacson in charge), at 729 Seventh Avenue.

We envy the Literary Review of the (N. Y.) Saturday Evening Post the ease with which it fills its columns. In its issue of October 2, it published an article about Jenny Lind and Liza Lehmann and in its issue of October 9, it reprinted the same article word for word, the editor thinking, very likely, that some reader might have overlooked it accidentally the week before.

To our astonishment—and disappointment—the Tribune's veteran critic, on the occasion of the Jenny Lind centenary, failed to favor us with some personal reminiscences of that first concert in Castle Garden. Can it have been from inadvertence—or is it indeed possible that the event actually took place before the bulky form of the Tribune writer hove above the New York horizon?

Autumn melodies had their official prelude last week when Artur Bodanzky and his National Orchestra opened the New York symphonic season, with Ossip Gabrilowitsch acting as the soloist in Brahms' B flat piano concerto. As the orchestral numbers were Weber's "Freischütz" overture, and Strauss' "Death and Transfiguration," the program was made up exclusively of German composers. Nevertheless it was enjoyed by a huge and enthusiastic audience.

Who's next? Now the announcement has been made of a season of opera at the Lexington Opera House by the New York Grand Opera Association. The statement further adds that Theodore von Hemmert is to be the general manager and Allen and Fabiani the business managers. Two performances a week at popular prices are scheduled for ten or fifteen weeks. The organization is booked to open with "Carmen" on November 2, "Aida" following on November 5.

## 1620-1920

Three hundred years ago a company of political and religious malcontents set sail for America and arrived at Plymouth, Mass., in December, 1620. The chill of winter in England may have been responsible for that cold shoulder the Pilgrim Fathers ever afterwards turned to music and other arts. At any rate it is certain that Boston's musical life as it now is owes nothing to the Puritan psalm singers who landed from the Mayflower on Plymouth Rock. In England and New England at the present moment the Pilgrim Society is celebrating 1620. One country is rejoicing over the departure, and the other country is giving thanks for the arrival, of the little ship with its enormous cargo of ancestors.

The modest church founded in 1592, in which the Pilgrims from London had their last service before setting sail for the golden West, is hidden away behind a screen of trees off the New Kent Road in Southeast London, far from the beaten track of tourists and quite unknown to the average denizen of London. It lies on the Surrey side of the river and thus escaped the fire of 1666, which destroyed the best part of the city north of the Thames.

Not far to the west of the Pilgrim Church, as it is called, is a beer and ale shop kept by one James Mather. Alas! what would the Reverend and learned Cotton Mather of New England fame say? In his woeful "History of New England," published in 1702, he says: "It is too notorious to be denied that it was originally an heathen custom to drink those which were called the cups of health, in token of respect to the object mentioned in their cups. . . . We are assured from all the monuments of antiquity that the heathens drunk by the Pagans were first of all drink offerings to their demons, they were a cup of devils; and then sufficiently to compliment their princes and patrons they carried on the offerings to those mortals also; and lastly, the compliment proceeded so far as to take in any friends whom they saw cause to treat with such flourishes of affection. It becomes Christians to beware of having any fellowship with such unfruitful works of darkness."

And yet, in spite of all this timely admonition, in spite of Irving's Ichabod Crane, "who was a perfect master of Cotton Mather's 'History of New England Witchcraft,' in which he most firmly and potentially believed," another Mather keeps a beer and ale shop almost under the portals of the Pilgrim Church in the borough of Southwark, London! There the modern Pagans of both sexes meet to quaff the foamy nepenthe and wish each other yergoodgoodhealthsametyou to the sound of a banjo and a cornet. Never yet has this James Mather gathered his flock about him and led them in an

uplifting rendition of the psalms. His more stern predecessor, Cotton Mather, expressly says that instrumental music is an abomination. Hear him:

Now, there is not one word of institution in the New Testament for instrumental music in the worship of God. . . . The rule given doth abundantly intimate that no voice is now to be heard in the church, but what is significant and edifying, by signification; which the voice of instruments is not.

Be it remarked, in passing, that everything out of the church was bad anyhow, to Cotton Mather. In his eyes the Steinway grand piano, in a dealer's window near James Mather's unpuritan establishment, would have been as heinous and Pagan an abomination as a banjo or a cornet.

Moreover, within a stone's throw of the venerable Pilgrim Church a woman, who could not be catalogued as young, was so elated by the lightness of her heart that she moved her heavy feet almost in time to a street piano clattering away at the "Missouri" waltz. She leaned forward while she waddled backwards and tried to lean backwards while she charged forwards. The exercise was fine for the muscles of the diaphragm, and she said she was a lady. But how would the Reverend and Learned Cotton Mather, D.D., F.R.S., look on the antics of the prancing lady? How he would grieve for the degradation of the London from which his pious New Englanders sailed away three hundred years ago!

The proper end of taverns, &c., being for the entertainment of strangers, which if they were improved to that end only, a far less number would suffice. But it is a common practice for town-dwellers, yea, and church-members to frequent public houses and there to misspend precious time unto the dishonour of the gospel and the scandalizing of others.

Enough precious time has been misspent, however, and the Pilgrim Father celebrations will now have a rest till 2020—a date which looks peculiar, but which will be rung in by the New Year bells in the course of time.

We have great admiration for the sturdy independence of the men and women who left their native land to seek freedom in the wilds of America three hundred years ago. Unfortunately, however, their views on music were very narrow, and their influence on all the arts was like the winter wind in a garden of June roses.

## MR. GATTI ANNOUNCES

Giulio Gatti-Casazza, general manager of the Metropolitan Opera, back from Italy in fine health and spirits, gave out some facts in regard to the coming season at his house which show that there will be a healthy spirit of enterprise and doing afoot with the very start of the season. The opening night is Monday, November 15, and the work chosen is Halevy's "La Juive." Gatti is leading ace of trumps with Caruso and the rest of the cast the same as last season, with Harrold, Ponselle, Scotney and Mardones in the principal roles, and Bodanzky conducting.

During the first three weeks of the season there are to be two revivals (practically novelties, however, for one has been absent for years and the other never done here before in English) and one real novelty. They are Boito's "Mefistofele," with Mme. Alda as Marguerite, Mme. Easton as Elena, Beniamino Gigli (it is not pronounced "giggly") as Faust and the Spanish bass, Mardones. Gigli is a newcomer to these shores, but is known in Italy and South America as a specialist in this particular role. Boris Anisfeld has imagined the scenery and Moranzoni will conduct. Then there is to be "Tristan and Isolde" in English, with Mme. Matzenauer as Isolde, Jeanne Gordon as Brangaene, Johannes Sembach (returning to the company) as Tristan, and Clarence Whitehill in his famous role of Kurvenal. Bodanzky will conduct. The novelty is the mimic-symphonic comedy—otherwise ballet—"Il Carillon Magico" by a young Italian composer of modernistic tendencies, Pick-Mangiagalli. Rosina Galli will have the lead and Papi will conduct. The order in which these three works will appear has not yet been determined, but all are planned for the first three weeks.

Of personal gossip there is little new. That pillar and prop, Andres de Seguro, has resigned to become a pillar and prop of the new Casino at Havana. Riccardo Martin, announced last spring, will not be with the company, for he has joined the Chicago forces. Cora Chase, the new American soprano, who is to sing the last half of the season, will come home in December. Lucrezia Bori will be here in January, fully restored to health and, it is said, with her voice in its pristine condition, which will be good news to many. There is a chance that Selma Kurz may appear once or twice as guest in coloratura roles toward the end of the season.

More anon.



# VARIATIONS

By the Editor-in-Chief

## Orchestral Guns Begin to Boom

Carnegie Hall held crowded audiences last Friday evening and Sunday afternoon, when Artur Bodanzky led the National Symphony Orchestra in its opening concerts for the season of 1920-21. The body had been thoroughly reorganized since last winter, and had been rehearsing diligently for several weeks prior to the initial concerts of last week.

It may be said at once that decided improvement is noticeable not only in the several individual sections of the National Orchestra but also in the general tonal quality and in the technical ensemble as far as attack and accuracy are concerned. Perfection, even relative, has not yet been accomplished, but no orchestra ever has been made altogether perfect, and certainly none ever was made the equal of the world's best symphonic bands after only a season or two of experience and working together.

Unremitting rehearsals and untiring devotion and attention on the part of the conductor (or conductors) will lead the National players a long way toward attaining the standard which is the ideal of the projectors and chief supporters of New York's youngest but most ambitious symphony orchestra.

Bodanzky's program had no novelties to give it any element of sensationalism. The conservative idea prevailed in the selection of Weber's "Freischütz" overture, Brahms' B flat piano concerto, and Strauss' "Death and Transfiguration" as the complete bill. The fact that the three works were by German composers did not seem to make any particular impression upon the hearers beyond the fact that the masterpieces appeared to be enjoyed to the fullest possible degree. They sounded all their inherent glories and provided a rich feast of beauty and dignity for those who had the soul, the intelligence, and the good taste to appreciate them properly.

While slightly unfamiliar tempos were taken by Bodanzky here and there, they did not in any respect mar the contour or character of the works he interpreted, for on the whole he adhered to tradition and gave out in spirit and execution everything demanded by the scores. He is a stickler for detail, but he does not forget the sweep of the larger lines. His range of dynamics is ample without seeking contrasts too violent. His accents and phrasings avoid undue insistence. No eccentricities destroy the even line of interpretation. The readings all are well balanced and well bodied, the result of a thorough musical insight, firmly controlled emotion, and a studious mind. He lets the composer speak and makes Bodanzky the mouthpiece for the message. It is an admirable artistic attitude and it is backed up by truly impressive baton art.

The orchestra answered splendidly to every call of the leader and made good its right to be considered in the virtuoso class, especially after the very intense and brilliant rendering of the Strauss number.

Ossip Gabrilowitsch, doubtless through his new intimacy with the symphonic revelation gained as leader of the Detroit Orchestra, has broadened his pianistic style marvelously. He gave a deeply affecting, profoundly noble performance of the great Brahms work, a performance homogeneous with the orchestra and of tremendous epic dimensions. At the same time he did not bury the poetical appeal of his part under purely intellectual proclamations. He stormed and thundered, and sighed and caressed, as the mood of the music dictated, and in every phase of his endeavor he kept his art on a superfine and elevated basis. It was lovely and majestic piano playing and seemed to be so regarded by the auditors, for they gave Gabrilowitsch a rousing reception after the great finale which he achieved in the concerto. Bodanzky, too, was feted by the applauders for his notably excellent orchestral cooperation.

## Variationettes

M. B. H.—we have been missing his goads and gibelets—is in town again, and begins his new season with this: "I notice what you say about underpaid organists. Well, if vocalists vocalize, why don't organists organize? A Soviet of the manual manipulators and pedal pounders would work wonders for the members of the downtrodden (this is a subtle punning reference to pedalling) brethren of the organ, who should be more lofty (another pun) in their demands more keyed up

(another p.) and instead of piping (not bad, eh?) their troubles in a still small voice, ought to bellow (get that?) them to all of humana. (I don't know about this Latin, but it sounds as though it ought to mean something.)"

The red badge of courage, as Stephen Crane might have said, goes to Alma Simpson, soprano, who gave a recital at Carnegie Hall last Thursday and sang a Schumann and a Brahms song in German. Up to the moment of going to press, all remains quiet on the front of the patrioteers.

Some persons are born phlegmatic and others like "Parsifal."

Charles L. Wagner, manager of Mary Garden and other gold mines, is kind enough to let "Variations" print the attached letter received at his office recently from an admirer of the inventor of the famous perfume:

Pittsburgh, Pa., September 12, 1920.

Dear Miss Garden:

Are you in the habit of sending your autographed portrait to unknown girls in Pittsburgh? I'd very much appreciate one and it would have a place of honor in my room.

You sang in "Tosca" here last spring, and it was fine, only I was sitting on the extreme right side of the balcony and couldn't see you kill Baklanoff or jump off the tower or anything. Such is life when one is a poor stenographer and can't afford a good seat. I certainly did enjoy the singing, though; yours and Mr. Baklanoff's especially.

You're Scotch, aren't you? I tell you, we're a fine nation—from Sir James Barrie to Harry Lauder, and from Field Marshal Haig to Murdena MacGregor.

I wrote to Mr. James Gibbon Hunecker a few minutes ago to ask for his autographed portrait. I'm not an autograph "hound" at all and it is because I sincerely admire both of you that I ask for them.

Have you read all of Mr. Hunecker's books? I've read all but two and can scarcely wait until I get them, although I don't understand everything in them by any means. I'm studying the Russian language now and would like to study French and take vocal, swimming and dancing lessons this winter. Do you find the day too short to accomplish the things you want to do? I do.

Sincerely,

In the hurly burly of the world's championship baseball series, the Presidential election, and the mixed up news from the Europe that ever is at war, do not overlook the fact that Giulio Gatti-Casazza has returned from Europe and promises soon to give out the complete prospectus of 1920-21 doings at the Metropolitan. Without, we hope, violating any secrets, we shall whisper to the world that among the works to be heard are "Aida," "Trovatore," "Madame Butterfly," "Carmen," "Rigoletto," and "Cavalleria Rusticana"—the last named possibly paired with "Pagliacci."

And while we are making revelations we shall tell maliciously that Godowsky once upon a time wrote and published a piano piece called "Twilight Thoughts on the Hudson River." A very melodious and beautifully harmonized composition it is, too.

Another shocking contemplation is the memory that Theodore Thomas used to put on his orchestral programs such merely tuneful numbers as Strauss' waltzes and polkas, Handel's "Largo," Moszkowski's dances, Liszt's rhapsodies and E major polonaise, Schubert's "Erlking," etc.

To continue with ancient reflections, Gabrilowitsch's very fine performance of Brahms' B flat concerto at Carnegie Hall last week, brought to mind the memorable version of the work given by Eugen d'Albert, with Hans von Bülow as the conductor, at the Metropolitan Opera House about a quarter of a century ago.

Unforgettable was the Sarasate-d'Albert series at the Metropolitan especially the playing by the pianist of the Rubinstein D minor and Liszt E flat concerto, and by the violinist, of the Lalo "Symphonie Espagnole" and Saint-Saëns' "Introduction and Rondo Capriccioso."

Many modern pianists and critics affect to despise the piano music of Grieg. Of course Liszt loved the Grieg concerto and Brahms was very fond of Grieg's G minor ballade, but then, what did Liszt and Brahms know?

The census says that the population of the United States now is somewhat over 105,000,000. We won-

der how many of them can tell something offhand about MacDowell, Rimsky-Korsakoff, Giordano, Bach, Granados, Svendsen, and the late Max Bruch?

Eric Mackay was a rabid Sarasate devotee and dedicated this now forgotten poem to him:

PABLO SARASATE.

He comes today, with sunlight on his face,  
And eyes of fire, that have a sorrow's trace,  
But are not sad with the sadness of the years,  
Or hints of tears.

He is a king, or I mistake the sign,  
A king of song—a comrade of the Nine—  
The Muses' brother, and their youngest one,  
This side the sun.

See how he bends to get his soul's desire,  
His violin, which trembles like a lyre,  
And seems to trust him, and to know his touch,  
Belov'd so much!

He stands full height; he draws it to his breast,  
Like one in joy, who takes a wonder-guest—  
A weird, wild thing, bewitched from end to end—  
To be his friend.

The lark that sings its love song in the cloud  
Is God-inspired and glad—but is not proud—  
And soon forgets the salvos of the breeze,  
As thou dost these.

The shouts, the praises and the swift acclaim,  
That men have brought to magnify thy name,  
Affect thee barely as an idle cheer  
Affects a seer.

But thou art ours, O Pablo! ours today,  
Ours, and not ours, in thy triumphant sway;  
And we must urge it by the right that brings  
Honor to kings.

It is safe to say that the much distressed coming downward trend in prices will not be observable in the box office this winter at the appearances of Caruso, Kreisler, McCormack, Garden, Schumann-Heink, Farrar, et al.

Dr. Johnson did not care to listen to music, but think how many musicians do not read books.

Justice compels me to state that while we often have had occasion to chide the daily papers for their neglect of music and their devotion to scandal; murder, sport, and politics, the time has come for us to congratulate the Seattle Daily Times of September 28, which made a front page scarehead display of the "Tosca" performance given there by the Scotti Opera Company, and also on its front page put a four color picture of the famous baritone.

We saw a chorus man standing on Thirty-ninth Street and shaking his fist at the Metropolitan Opera House. "I'll never sing in there again," he shouted. "Why?" we asked. "Because," he answered, "I have been discharged."

LEONARD LIEBLING.

Who would swap posts with M. Jacques Rouché director of the Paris Opera? The union employees of the institution, it appears, have kindly consented not to strike, since all their demands for an advance have been met, but give warning that in January they are going to make further demands—not financial—which will include limiting the number of foreign artists engaged to a certain percentage (eight, to be exact) of the total personnel and a limited number of engagements as guest in any year for a foreign artist. There is talk, too, of barring all foreign works from the Opera-Comique repertory and even a movement to keep out that veteran Frenchman, Saint-Saëns, who has ventured to write against syndicalism.

The tremendous boom—speaking commercially—which music enjoyed last winter was no flare up, to be succeeded by a return to former conditions. The fact is that there has been awakened in this country—probably through the war—an interest in music such as never before existed here. The thousands of people who last winter spent their money for the first time for concert courses, will do so again this winter, and next winter, and the next. It is a new audience—and a permanent one. No more striking proof of this can be found than in the fact that one of the leading New York offices has sold courses or single artists—mostly the former—in no less than forty-nine towns where they never before had been sold.

From Paris comes word that Georges Enesco, the Rumanian composer, has completed a string quartet dedicated to the Flonzaleys, which will have its first hearing at one of the New York subscription concerts this winter.



## MME. HEMPEL HONORS LIND

It was a fine and fitting tribute to the memory of that celebrated singer and splendid woman, Jenny Lind, when the modern famous songstress, Frieda Hempel, undertook to commemorate the "Swedish Nightingale's" one hundredth birthday by duplicating at Carnegie Hall on Wednesday evening, October 7, the program sung by Lind at her American debut in Castle Garden (New York) seventy years ago, September 11, 1850.

There has been much discussion of recent years as to the true value of Jenny Lind's art, but there never has been any denial of the fact that she created a great sensation in her day and was consistently successful both in Europe and on this side of the ocean. Of course, her way was blazed brilliantly for her here by that arch showman, P.T. Barnum, and his heralding, presentation, and exploitation of Jenny Lind (particularly on the occasion of her New York debut) has become an integral part not only of the earlier history of the American metropolis but also of the history of music. No matter how circumscribed the methods Barnum employed, the fact remains that Lind must have given something of deep interest and full meaning to her hearers, for they fell captive to her, not only at her debut here, but also everywhere else, and the critics of the period were as completely under her spell as was the public. In her private life, Jenny Lind was possessed of a dignity and conservatism that more than offset the theatricalism with which her managers surrounded her public appearances.

Mme. Hempel's idea to duplicate the historical Castle Garden event was truly inspirational and she left no effort undone to weave the proper atmosphere about the project. The result was a charming and highly successful achievement. Carnegie Hall was draped with American and Swedish flags, P. T. Barnum was on hand, impersonated by the veteran actor, Thomas A. Wise, the platform held an illuminated sign, "Welcome, Sweet Warbler," firemen with the old fashioned red shirts, helmets, and trumpets patrolled the house, girls in crinolines sold programs, and Mme. Hempel (Lind), Arthur Middleton (Signor Belletti), Ole Windingstal (Julius Benedict), Coenraad V. Bos, accompanist, Daniel Wolf (Richard Hoffman), and the orchestra players all were garbed in the costumes of the period. On the stage were three old square pianos, two for the duet of the program, and Jenny Lind's own piano for Mme. Hempel to accompany herself upon in "The Herdsman's Song," which Jenny Lind first made famous. The complete stage picture was fascinating and held the audience spellbound. A cable was read from the King of Sweden expressing his "best wishes for the celebration of the memory of the famous daughter of Sweden." The proceeds of the concert are to go to the same charitable institutions which Jenny Lind, on the advice of the mayor of New York, selected as the beneficiaries of her first American concert.

The program of the evening was as follows, and with the exception of one piece (the music of which appears to be unobtainable now) it duplicated to a dot the one of 1850:

### PART I.

Overture: Oberon ..... Weber  
Aria: Sorgete (Maometto Secondo).....Rossini  
Signor Belletti.  
Scena and Cavatina: Casta Diva—Norma.....Bellini  
Mlle. Jenny Lind.  
Duet on Two Pianofortes.....Benedict  
Messrs. Benedict and Hoffman.  
Duetto: Per Piacere alla Signora.....Rossini  
Il Turco in Italia.)  
Mlle. Jenny Lind and Signor Belletti.

### PART II.

Overture: The Crusaders.....Benedict  
Trio for the voice and two flutes, composed expressly for Jenny Lind (Camp of Silesia)—Meyerbeer.  
Flutes—Messrs. Kyle and Siede.  
Cavatina: Largo al Factotum—Il Barbiere.....Rossini  
Signor Belletti.  
The Herdsman's Song (more generally known as the Echo Song),  
Mlle. Jenny Lind.  
The Greeting to America, written expressly for the occasion by Bayard Taylor.....Benedict  
Mlle. Jenny Lind.  
Conductor, M. Benedict.  
Pianists—Coenraad V. Bos, Daniel Wolf.  
Flutes—Messrs. August Rodeman and Anton Fayer.

Historians inform the present writer that the duet on two pianos played at Carnegie Hall was substituted for the Thalberg "Norma" fantasie, done at the Lind concert. Historian Richard Aldrich, of the Times, adds also: "But was the duet played in Castle Garden on square pianos? The grand piano was in 1850 a well established institution, and the American pioneers had already introduced the improvements that made possible the instruments of today."

Mme. Hempel sang beautifully, and charged every

note with devotion. She looked a vision of loveliness. Her legato, her coloratura, her phrasing, her voice coloring, all were of the kind that not only have made her one of the great singers of our day, but also must have been approximately the qualities which distinguished the art of Jenny Lind. The Hempel renderings were an unalloyed delight and the audience received them with rapturous applause.

Arthur Middleton's finely resonant voice and sincere delivery constituted a brilliant share toward keeping up the tone and spirit of the occasion.

Mme. Hempel deserves the congratulations and thanks of every true lover of song for her tender devotion to the memory of Jenny Lind and for the sweet and appealing way in which she framed the spiritual expression of her admiration.

## WHAT THE CONDUCTOR DOES

Does the average listener at an orchestral concert realize how important the conductor is in making the composer's composition a failure or success? On the stage it is a well known and recognized fact that certain actors are suited to certain characters and unsuited for others. In the concert room it is admitted that certain singers can sing one or two or three classes of song, but are no good in some other style of song. Pianists often play Chopin and Liszt remarkably well and fail to make Beethoven and Brahms interesting. Some violinists succeed admirably in romantic works, so-called, and cannot manage the classical compositions at all—and so on.

The average listener probably knows all this. But does he know that conductors are performers in the same sense that singers, actors, pianists, violinists, are? He has his temperamental limitations, his emotional strong points, his personal tastes. He is not merely a time beater to keep the players together and see that they play what is printed on the paper. His likes and dislikes and sympathies and vitality are communicated to the players as much as the tastes of the pianist are expressed by the instrument under his fingers. He may be a very fine conductor in every technical sense of the word and yet fail to do justice to many great works which do not belong to the style of music that appeals to him. He may make Wagner's compositions tremendously effective and Tchaikowsky's symphonies ineffectual. He may be able to soar with Beethoven and scale the heights with Brahms and yet fail miserably in the poetic warmth of Schumann and the fiery brilliancy of Berlioz.

If everybody recognized the limitations of every interpretative artist whether singer, player, or conductor, no harm would be done. But, unfortunately for the composer, the public in general is almost certain to condemn a composition when it fails to please, without asking whether the work itself was poor or the interpretation was unsatisfactory. If a great conductor of Brahms for instance, makes a work by Strauss sound very tame, the average man will be far more likely to blame Strauss than the conductor who recently gave such an impressively convincing interpretation of Brahms. His mode of reasoning seems to be, that the conductor who can make Brahms effective can also make Strauss effective, and if he cannot make Strauss effective the Strauss work must be poor. Such reasoning is, of course, all wrong. A masterpiece may be ruined by an unsuitable conductor. A thoroughly second rate work may be transformed into a veritable triumph by the right kind of a conductor.

The late Hans Richter was without a doubt a very great conductor who could turn from Beethoven to Wagner and from Schumann to Brahms and Tchaikowsky, with equal success. And yet we heard this same Hans Richter give one of the duller, most tiresome, colorless performances of a program of Berlioz music that could be imagined. We have heard Edouard Colonne, of Paris, create almost a disturbance with the enthusiasm his Berlioz conducting evoked, and at the same concert been at enmity with him for interpreting Beethoven with a Gallic animation which seemed entirely out of place. No one will deny that the recently deposed Carl Muck interpreted Beethoven and Brahms in a broadly dignified and unsensational manner, but was heartily out of sympathy with the glowing and tumultuous works of the Russian school in which Henry J. Wood, of London, is so particularly successful.

Our object is not to make comparisons and pit one conductor against another. We only wish to call the attention of our readers to the unquestioned fact that no conductor can interpret all styles of

composition equally well, and it is a grave mistake to believe that a composition is necessarily poor when it fails to be effective under the direction of a conductor who is great in certain kinds of composition.

It is too much to expect the public in general to have discriminating judgment in these matters. The old biblical sentence contains as much truth now as it ever contained: "For whosoever hath, to him shall be given, and he shall have more abundance; but whosoever hath not, from him shall be taken away even that which he hath."

It is because of this that any famous singer's opinion about a piano is so eagerly sought after by piano dealers, although they know that the inconspicuous tuner of the instrument knows more about it than all the operatic stars in the world. The judgment of the tuner is taken away from him and credited to the soprano who hath fame.

A prize fighter returning from England or France gets his observations on European political economy published broadcast in the newspapers, and the serious student or university professor returning on the same steamer is ignored.

In a more restricted way, the great public ascribes too much talent to the conductor, who may only be really excellent in very few styles of musical compositions.

The intelligent reader, however, can think about these matters for himself without more words from us.

## MME. VALERI'S UNIQUE RECORD

Perhaps the outsider pictures to himself the life of the voice teacher as one of elegant ease. It may be so, indeed, for some voice teachers, but for anyone who takes her profession as seriously as does Mme. Valeri, it is anything but that, as may be seen from her record at the Chicago Musical College last summer. Needless to say, Mme. Valeri would not keep up a schedule at the same speed throughout the year; no teacher could, and give conscientious instruction. But at the summer session in Chicago, it was a question of doing the most good to the greatest number in a time limited to five weeks, so Mme. Valeri taught with an intensity that was truly astonishing. Think of a schedule that averaged 111 half-hour lessons per week for the entire period! This means eighteen half-hour lessons a day, nine hours of actual teaching. In one over-crowded week she, in fact, gave twenty-one half-hour lessons on a single day and crowded 117 lessons into the week. The economic value of this work to Mme. Valeri and the Chicago Musical College may be judged from the fact that the actual receipts for her five weeks' teaching were no less than \$9,284. Needless to say, Mme. Valeri will be back in Chicago next year unless the strain of the winter's teaching at her New York studio should cause her to decide to rest through the summer.

## GOOD FOR KANSAS CITY

Kansas City has promptly repealed its ordinance which levied a five per cent. tax on the gross receipts of all concerts. The big artists refused to go there, as the MUSICAL COURIER predicted they would, and the better elements of the city council quickly saw the light. Kansas City evidently has the same kind of thing to deal with in its city government as many another American municipality, as witness the following report of the session at which the ordinance was repealed, taken from a Kansas City paper:

"What I want to know is, why we allow foreigners like Caruso, Ganz and Paderewski to come to this city and hold their singing contests, take away big fees and then return to their own country to spend it," remarked Alderman Estill.  
"Do you mean concerts, Alderman?" Mr. Shouse replied.  
"Yes, whatever you call them."  
"They do not really have to come here. In fact many noted artists have refused to appear in Kansas City because of your restrictions," said Mr. Shouse.  
"Then let them stay away; we don't want them," replied Estill.

## C. MORTIMER WILSON WINS PRIZE

The Hugo Reisenfeld prize of \$500 for an original overture was won by C. Mortimer Wilson, after the three manuscripts which had survived from the competition had been played last Friday morning at the Rialto Theater, under the direction of the donor of the prize. The jury, made up of Artur Bodanzky, Victor Herbert, O. G. Sonneck, Carl Deis, Edward Flack, Josiah Zuro, Victor Wagner, Frederick Stahlberg and Leon Vanderheim unanimously voted for Mr. Wilson's "Mardi Gras" overture. A total of eighty-five manuscripts was submitted.



## MUSICAL OUTLOOK IN BERLIN GETS BIG BOOST WITH OPENING OF SEASON

Not Even Before the War Were Musical Affairs so Plentiful or Enthusiasm so Rife

Berlin, September 17, 1920.—The musical season this year has commenced surprisingly early and vigorously. Contrary to the general depression in all branches of commerce of public and private life, musical activity seems to have redoubled in force. Never before, not even in the last years of peace, has a similarly vehement start been noted in the early September days. The present season gets its distinguishing mark from the reawakening of international musical life—a sign that the leadership of Berlin as an international musical center, though shaken during the disastrous war years, has nevertheless not been destroyed.

### A CZECHO-SLOVAK ORCHESTRA.

The first gun of the concert war was fired by the Prague Philharmonic Orchestra under the leadership of Vladislav V. Sak. This distinguished young conductor thus initiated the artistic relations between the young Czecho-Slovak Republic and Germany. He brought with him his entire orchestra, recently founded. In five symphony concerts there was ample occasion to judge its artistic qualities. The members possess all the familiar merits of the Bohemian musicians: rhythmic dash, fire and sensuous tone. Especially the strings develop a tone of unusual beauty. Sak is an excellent musician and orchestral conductor.

The success of the Bohemian guests with public and press was strong and sincere. Especially laudable were their renditions of national Czech music—of Smetana and Dvorák, who maintained their preponderance over the younger generation, represented by Zdenko Fibich ("Evening Idyll"), Joseph Foerster (first symphony) and Vitezslav Novák. The youngest generation of Czech composers had to content itself with a rather Platonis representation, inasmuch as the program book spoke with sympathy of their lofty aspirations and activity but did not perform any of their scores. Sak's Philharmonic Orchestra, by the way, has rendered remarkable service to the cause of international culture by playing the works of modern German composers, such as Bruckner, Mahler and Strauss, in Entente countries after the conclusion of peace, and by inviting German and Austrian conductors—Nikisch, Schillings, Strauss, Weingartner and Werner Wolf—to Prague.

### MANÉN AND ELMAN PLAY IN BERLIN.

Two violinists of world fame, Joan Manén and Mischa Elman, are concertizing in Berlin after many years of absence. The Vossische Zeitung a few days ago published an interesting interview with both artists which gave an account of their doings during the war and their attitude towards German music, for which they maintain an undiminished admiration. Elman comes to Berlin directly from Belgium, where he played at the Vieuxtemps Festival of Verviers by invitation of the King and Queen. He comes to Berlin prompted, he says, by a feeling of gratitude toward the city which laid the foundations of his artistic fame. Manén, on the other hand, is impelled by "emotion," as he calls it: he desires to give expression to his feelings for "the country of classical music." Manén's concert with the Berlin Philharmonic Orchestra was an event of musical importance, and the hall was filled to the last place, in spite of the fact that the first revival of Puccini's favorite "Bohème" for the first time in many years at the Staatsoper, with a new cast and new decorations, absorbed the interest of music lovers on the same night.

Manén played Bruch's "Scotch Fantasy" and a number of his own compositions. His style reminds one in many ways of Sarasate: the same absolute purity and delightful technical finish, the same enchanting sweetness and beauty of tone, the same grace and refinement. Decidedly a lyrical player, he lacks "grandeur," power and passion, but within his bounds is a marvel of perfection. His arrangement of the twenty-fourth Paganini caprice for violin with orchestra (the same which Brahms used for his famous piano variations) shows a surprisingly witty and subtle treatment of the orchestra in a modern sense. In his suite for violin and piano with orchestra he had the assistance of the Spanish pianist, Pura Lado, who will be heard in her own concert in a few days. The composition, written in 1898, when Manén was seventeen years of age, shows the stamp of its

period, and also a remarkable talent for effective construction, light flow and inventive facility. Some parts, especially the melancholy "Catalana," are of unusual melodic beauty. More modern in harmony and orchestral color is his "Air" for violin and orchestra.

### BUSONI RETURNS TO BERLIN.

Another harbinger of Berlin's recovery as an international center of music is the fact that Ferruccio Busoni, absent from Germany since the first year of the war, takes up his residence in Berlin once more. His arrival is expected from day to day. The Berlin National Academy of



CLAIRE DUX.

As star in Emmerich Kolman's operetta "Das Hollandweibchen."

Arts has given him a master school for composition, and next month he will begin his new activities of instructing aspiring composers. It will be a severe disappointment to the rising generation of pianists that this great master of the piano has grown tired of the instrument and desires to limit his educational efforts to composition.

The irony of fate has managed it that Hans Pfitzner, the bitter opponent of Busoni (Pfitzner's pamphlet, "The New Aesthetics of Musical Impotence," largely directed against Busoni, created a sensation in musical circles last season), has been given charge of the second Meisterschule of the Academy, so that the nationalistic efforts of the distinguished composer of "Palestrina" and the essentially international Busoni will exert their diverging influence under the protectorate of the same institution, which has also appointed Franz Schreker, an outspoken modernist, as director of the High School for Music. This famous conservatory, now entirely reformed, will reopen its doors under the new régime in two weeks' time, and already the list of prospective students is far beyond its capacity.

### SWEDES ON A TOUR OF INSPECTION.

That German musical institutions are still being regarded as models worthy of imitation is indicated by the visit of (Continued on page 37)

### CARUSO ON TOUR.

(1) The famous tenor snapped in front of F. Wight Neumann's home in Chicago during his recent visit to that city where he sang on October 3, under that manager's direction. (2) Left to right standing: F. O. Coppicus, F. Wight Neumann and Enrico Caruso, with Mrs. Neumann seated. The pictures were taken by R. E. Morningstar.



## I SEE THAT—

A series of free orchestral and operatic concerts is offered by the music department at Hunter College.

Nina Tarasova was thrown from her horse while riding last Thursday.

A film production is to be made covering the life and success of Jenny Lind.

Ireland has sent us another singer—Cathal O'Byrne.

A reward of \$10,000 has been made for the recovery of the stolen Caruso gems.

Alois Trnka was married to Anna Belle Kindlund on September 21.

Jascha Heifetz sailed recently for London to make a tour of Great Britain.

The Scotti Grand Opera Company opened triumphantly in San Francisco, October 4.

Pavlova's week at the Manhattan will see a change of program at each performance.

The Matinee Musical Club of Philadelphia is organizing a Junior Club.

A school of grand opera has been formed in New York, with Mario Salvini as the general director.

The New York School of Music and Arts has moved to Eighty-seventh street and Riverside Drive.

Florence Nelson was in a train wreck.

Edith de Lys no longer is singing with the Salmaggi Opera Company.

Rudolph Gruen, pianist, played at sixty-two concerts during his first eight months here.

The Minnesota Music Teachers' Association is to inscribe a tablet in memory of Dr. Caryl B. Storrs.

Francis Macmillan makes his first appearance on the concert stage since his discharge from the Army with the National Symphony Orchestra.

Hugo Boucek is a concert manager whose keynote is optimism.

Claudia Muzio was received with overwhelming enthusiasm when she appeared in opera in Montevideo.

Faure's "Masques and Bergamasques" will have its first hearing in New York by the New York Symphony.

Arthur Middleton's "forte" is concert work.

The Society of the Friends of Music will give five concerts during this, its eighth, season.

Ralfe Leech Sterner has inaugurated a department of dancing at the New York School of Music and Arts.

The Southland Singers had a "home-coming" meeting on October 13.

Mrs. F. S. Snyder has returned to New York and is teaching many prominent singers.

Emma Roberts opened her first Southern tour of the season at Lynchburg, October 12.

Mme. Schumann-Heink plans to pass her sixtieth birthday in the Orient.

Mabel Riegelman is singing Mana-Zucca's "Old Mills Grist" with much success.

The N. Y. S. M. T. A. will send questionnaires to members, asking their opinion of the present constitution.

Nevada Van der Veer has been engaged by the Boston Handel and Haydn Society for "The Messiah."

Cecil Fanning visited the grave of Adelina Patti when in Paris.

Levitzi's California tour is heavily booked.

Maier and Pattison now have their eleventh orchestral date for the season.

Marguerite d'Alvarez will sing for the Men's Musical Club of Vancouver, B. C., in May.

The Letz Quartet will appear twenty-one times in Greater New York this season.

Max Rosen can be seen at all the "violin debuts" at Carnegie Hall.

Julia Claussen sings four times with the National Symphony Orchestra during 1920-21.

Thelma Given gives a recital at Carnegie Hall on Wednesday afternoon, October 27.

John O'Sullivan is expected to sail from Europe some time this month.

Toscanini and La Scala Orchestra will arrive here December 12.

A silver loving cup was presented to Richard Buhlig by his pupils at the Institute of Musical Art.

Frederic Hoffman, the baritone, has taken up his residence in New York City.

Mary Seiler, harpist, will appear on the same program with Martinelli in Yonkers, October 20.

C. Mortimer Wilson won the \$500 prize offered by Hugo Riesenfeld.

Frieda Hempel was a "vision of loveliness" at the Jenny Lind celebration.

Thomas Chalmers has just signed a new two years' contract with the Metropolitan Opera.

For the first Caruso concert in Montreal the box office receipts were \$27,888.

Kerekjarto's repertory includes some 100 pieces in the larger forms and 200 smaller numbers.

Georgette La Motte has been booked for important appearances in New York, Philadelphia and Boston.

Edwin Franko Goldman is to coach the student band at Columbia University this year.

John Denis Mehan, vocal teacher, of New York, is dead. Anna Fitzu has been engaged for the Bracale season in Havana.

Three musicians of the Boston Symphony Orchestra ask \$30,000 for alleged broken contract.

Mrs. Herman A. Lewis will be married October 16 to Carl Rheimers.

G. N.

# NEW YORK CONCERTS

OCTOBER 4

## Minnette Warren, Pianist

Minnette Warren, a youthful pianist, was received at Aeolian Hall on Monday evening, October 4, by a friendly and encouraging audience. Her program consisted of the following selections: Overture, Bach-Joseffy; variations, Handel; "Caprice a la Scarlatti," Paderewski; sonata in F sharp, Schumann; ballad, G minor, etudes in C sharp minor and A flat, and the B flat minor scherzo, Chopin;

ballet music from "Alceste," Gluck-Saint-Saëns; "To a Toy Soldier," Robert Warner; "Carida," written for Miss Warren, Harold Konrad; prelude in E major, Minnette Warren, and "Marche Militaire," Schubert-Tausig.

Miss Warren did not do herself full justice owing to nervousness, which in the case of a debutant is excusable. She, however, displayed a well grounded technic, nimbleness in finger movement, and a facility for light and shade, but she went through her numbers with such velocity that one could not adequately judge her qualifications.

## London String Quartet

Repeating the success of previous appearances, the London String Quartet offered another treat in the series of Beethoven quartet performances at Aeolian Hall, on Monday afternoon, October 4. The same beauty of tone and splendid unity of interpretation which marked the former performances were again in evidence. The quartets were those in F major, op. 59, No. 1; in E minor, op. 59, No. 2, and in C major, op. 59, No. 3. These were written in the period 1806-07, and as played by this excellent quartet each composition was given a reading the sheer beauty of which it would be difficult to excel.

OCTOBER 5

## Robert Quait, Tenor

Robert Quait, the tenor, gave his opening recital at Aeolian Hall on October 5 and everything he sang met with tumultuous approval. His program covered a wide range of songs and showed the versatility of the artist in that he entered into the spirit of everything he sang and always carried his audience with him.

The "Sorrows of Death" (from the "Hymn of Praise," by Mendelssohn) was splendidly given, and Mr. Quait touched every heart in his woeful utterances as the blinded Samson (of Handel). Songs in a lighter vein were also sung, and his audience was very insistent upon encores.

The program follows: "Where'er You Walk" ("Semele"), Handel; "Oh, Loss of Sight," Handel; "Total Eclipse" (Samson), Handel; "Israel," Huhn; "Capri" (Watts), "I Heard a Cry," Fisher; "Mother o' Mine," Kramer; "Great Is the Holy One," Case; "Jesus, Lover of My Soul," MacDougall; "Beautiful Isle," Fearis; "Light," Scott; "Greeting of the Day," Grant; "Little Boy Blue," Nevin; "At Dawning," Cadman; "Jim Rooney," Flynn; "There Is No Death," O'Hara; "Forma Sublime" ("Salvator Rosa"), Gomes.

Robert Gayler furnished excellent accompaniments.

## London String Quartet

On Tuesday afternoon, October 5, this well worth hearing organization attracted a good sized audience to Aeolian Hall and easily succeeded in holding its attention until the close of the program, which comprised three Beethoven quartets: op. 74, E flat major (1809), op. 95, F minor (1810) and op. 127, E flat major (1824).



RUTH CLUG,

Pianist, who will make her debut at Aeolian Hall on the evening of October 19. (Photo © Underwood & Underwood.)

OCTOBER 6

## Jenny Lind Centennial Celebration

(See Editorial.)

## Winifred Parker, Contralto

Winifred Parker, a young contralto from Toronto, made her New York debut at Aeolian Hall on Wednesday afternoon, October 6. Her program began with a quite unknown aria, "Humble Fille," from Halevy's "Charles VII," included also arias from "The Prophet" and "Semiramide," songs by Handel, Debussy, Caccini, Martini, Saint-Saëns and a group in English. Miss Parker has a voice of excellent quality, especially rich and full in the lower register. She also has an excellent knowledge of how to sing. Her production is good, her breathing excellently managed. She sings with taste and discretion. The one criticism is, perhaps, that there is a certain somberness pervading all her work which seems rather typical of British singers. Accompanying her on the piano was Maestro Carboni, also a newcomer to New York, and, it is understood, the master who is responsible for the excellence of Miss Parker's vocal equipment.

OCTOBER 7

## Alma Simpson, Soprano

Alma Simpson gave an interesting recital at Carnegie Hall, on Thursday evening, October 7. Her first group consisted of numbers in Italian—"Chi Vuol la Zingarella," from the opera "Gli Zingari in Fiera," of Giovanni Paisiello; "Separazione," a traditional folk song from the collection of Guglielmo Cottrau, arranged by Sgambatti, and a pastoral from Veracini's "Rosolinda." Russia, the land of the Czech and Norway, were represented in her second group, which included "In the Steppe," Gretchaninoff; "Vesela Koleda," a Czech Christmas carol, arranged by Rev. Vincent Pisek, D.D., and the "God Morgen" of Edward Grieg. The Czech carol was especially interesting because of its unusual accompaniment. Her audience liked it and insisted upon a repetition which Miss Simpson gave, singing the English translation.

"Serenade Italienne" of Ernest Chausson, Fourdrain's "Carnaval" and the "J'ai pleuré en rêve" of Huc, made up another group. The one that followed had much of interest, including the "Gracia" of Granados and "La Partida" of Alvarez, although the interest focused on "Cantar Eterno Estilo," typical of the Argentine pampa and sang in the characteristic dialect of the "gaucho," arranged by Villoldo.

Her group in English—"Summertime" (Ward Stephens), "The Mither Heart" (William Stickles), and Cadman's "The Moon Drops Low"—was made especially delightful because of the accompaniments played by the Ampico. There was something almost uncanny in the picture presented and one could not help thinking of how amazed

## Announcement!

As of November 1st

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becomes associated

with

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The Eminent Russian Violinist

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Monday Evening, November 1st

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people of yesterday would be at the sight. Her final group consisted of Schubert's "Hark, Hark the Lark," and two untranslated German songs—"Wiegenlied" of Brahms and "Auftraege" of Schumann.

Except for the all-English group, the accompaniments were played by Bozka Hejmanek.

### Percy Hemus, Tenor

After an absence of several years, during which he did a most commendable work training our sailor boys at Pelham Bay Naval Station, Percy Hemus, the baritone, returned to the New York concert stage at Aeolian Hall, October 7.

Always a pleasing and satisfying artist, Hemus has, in the elapsing time, added to his gifts, and his voice seems better and fuller, especially in the lower register, than ever before. The program, which was sung entirely in English, served to prove again that in the hands of a master of diction, as is this artist, the English tongue is not alone singable but can be made extremely melodious.

The program consisted of some of the traditional numbers, used, no doubt, to show the singer's familiarity and ability along these lines. However, it was as a singer of songs of the lighter vein that he pleased most. In "Rain," by Pearl G. Curran, and "Who Knows," by William Stickles, the singer was splendid, but in "A Belated Violet," by Clayton Johns, it seemed as if he were inspired. His rendition of this modest number was a piece of artistry such as one hears very seldom even on a New York concert stage.

A large and enthusiastic audience was in attendance and insisted on recalling the singer again and again. The demand for encores met with a most generous response. Gladys Craven at the piano gave most artistic and sympathetic support, and is entitled to great praise for her share in this very enjoyable evening.

The program follows: "I Ate from Love's Sickness to Fly" (Old English), Purcell; "Hear My Prayer" (from Biblical songs), Dvorak; "Good Night," Rubinstein; "When the Flame of Love" (from "La Jolie Fille de Perth"), Bizet; "Come and Embark" ("Embarquez Vous"), Godard; "The Hour of Peace" ("L'Heure Exquise"), Hahn; "The Pauper's Drive," Sidney Homer; "Berry Brown," Ward-Stephens; "The Next Market Day" (Ulster melody, edited by Herbert Hughes), Old Irish; "O'er the Forest Rainclouds Lower" (Hungarian melody), Korhay; "Rain" (dedicated to Mr. Hemus), words and music by Pearl G. Curran; "Hard Trials" (negro spiritual), arranged by H. T. Burleigh; "Who Knows" (text by Omar Khayyam), William Stickles; "Edward" (arranged from an old Scottish ballad), Loewe; "Don Juan's Serenade," Tschakowsky; "Twilight," Katherine Glen; "The Time for Making Songs Has Come," James H. Rogers; "A Belated Violet" (from "Wonder Songs"), Clayton Johns; "Danny Deever" (by request), Walter Damrosch.

### OCTOBER 8

#### London String Quartet

The London String Quartet gave another of its interesting Beethoven programs on Friday evening, October 8, when a large audience showed its keen pleasure in much applause. They offered the B flat major number, op. 130, and composed 1825-26, and the C sharp minor, op. 31, composed in 1826. As mentioned in previous reports, the work of the men was par excellence.

### OCTOBER 9

#### Richard Buhlig, Pianist

It was a very appreciative and genuinely responsive audience that gathered at Aeolian Hall on Saturday afternoon, October 9, to hear Richard Buhlig in his first recital of the new season. Mr. Buhlig appeared to be in excellent form and played his program through with his usual skill and commanding style. He is one of the present day pianists who really leaves a lasting impression with his hearers.

His program included the Beethoven thirty-two variations, C minor; Beethoven A flat major sonata; Chopin F minor, op. 49, fantasia; Debussy "Reflets dans L'eau," "Hommage a Rameau," "La Soiree dans Grenade"; Liszt "Chapelle de Guillaume Tell," "Sonnetto di Petrarca" and polonaise in E major.

#### Raoul Vidas, Violinist

Raoul Vidas, the Roumanian-French violinist, gave his first recital of the season at Carnegie Hall on Saturday afternoon, October 9. His program began with the Vitali Chaconne, followed by the short Saint-Saens first concerto (not heard here in many a moon), after which came a "Chanson du Page" (Tartini), "Danse Villageoise" (Dimitresco), "Gavotte et Musette" (Bach), and "Danse Hongroise" (Brahms), ending with the "Polonaise Brillante" of Wieniawski. Entirely aside from any other consideration, this program deserves hearty commendation on account of its length. The actual playing time was only a little over an hour—the proper length for any recital and plenty of time for any artist to show what he can do, even for Raoul Vidas, who can do a great deal. All the splendid characteristics which he showed here two seasons ago were still present in his playing, and there had been added to them a certain general maturity which makes it possible to assign Vidas a place only in the very front rank of present day violinists. Sanity is the keynote of his playing. There is no tossing of manes or restless wrestling with the instrument. He stands there and plays the violin in the very best style of the splendid French school in which he was educated. Technically he has everything in his fingers and bow arm. His tone is exquisite and capable of the finest modulation to suit the mood of the music. His taste is impeccable—and he plays in tune all the time, virtue of virtues among violinists! The Saint-Saens concerto, played without a pause, sounded fresh and wholesome. It is made with all the veteran master's perfect craftsmanship and Vidas did it the fullest justice. The shorter pieces were done with fine perfection and the "Polonaise Brillante" was really brilliant. The audience was insistent in its applause and demanded numerous encores.

### OCTOBER 10

#### Alessandro Bonci and Helen Yorke

The season of 1920-1921 has started off brilliantly enough to be sure, but last Sunday night's concert at the Lexington Theater gave music lovers in attendance a treat that will not be easy to surpass. The soloists were the distinguished Alessandro Bonci, just back from Europe, and Helen Yorke, not new to New Yorkers but heard for the first time by the present writer.

It was the fourth concert being conducted in this house by the Musical Bureau of America, and there was a large and certainly enthusiastic audience in attendance. Miss Yorke opened the program with a group of four songs—"Care Selve" (Handel), Russian folk song (arranged by Zimbalist), "The Rose Has Charmed the Nightingale" (Rimsky-Korsakoff) and "Girometta"—and of these the singer was best in the last named. Encores were of course necessary, and then came the aria from "The Barber of Seville," the rendition of which not only astounded the writer but the audience as well. Much has been said of this talented singer, but, as the old saying goes, "seeing is believing." She has a voice of beautiful quality, enunciates splendidly, and has that sort of personality and stage presence that charms one immediately she makes her appearance. A little French song given as an encore was exquisite, and when she sat down at the piano to accompany herself for another number she proved more than ever her real versatility. The Strauss "Voce di Primavera" was regally done and the soprano was given nothing short of an ovation.

But speaking of ovations! There was one continual series of them for the great favorite, Bonci. He was a little husky at first but soon warmed up and then—well, it was one treat after another. The top galleries of the opera house called for numerous favorites, and at one time actually held up the program till the tenor sang "Donna e Mobile," from "Rigoletto," the first strains of which evoked thunderous applause. The tenor was very generous with encores, being at his best in the operatic or dramatic numbers. It is needless to go into details regarding Bonci's singing, for who does not already know his great art? So suffice it to say simply that Bonci sang; that is enough. His printed numbers were "Quando le Sere," from "Luigia Miller" (Verdi), "Serenata" (Gubitosi), "Mariquita" (Marzo), "Serenata Inutile" (Brahms).

A feature of the program was the rendition of three songs by American composers, both of whom were present. "Do Not Go, My Love," by Richard Hageman, is a delightful number, and as sung by the tenor afforded still greater interest. The composer and his party sat directly across the aisle from the reviewer, and the smile on his face surely denoted complete satisfaction in its rendition. Then came two numbers by none other than the popular composer, Frederick Vanderpool—"Values" and "The Light." Mr. Vanderpool accompanied the singer for his own numbers and showed his excellent talent at the piano as well as with the pen. "Values" has often been heard



Arturo Papalardo

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on concert programs, but the great tenor gave it that little something that one can't just describe but which strikes the very soul. "The Light" also is a gem, and like the former was vociferously applauded. It was so beautifully done that the audience forced the artists to do part of it again. Both are numbers which should be on concert programs everywhere. "The Light," incidentally, was written for and dedicated to Mr. Bonci.

The duet from the first act of "Rigoletto" and the duet from the first act of "Lucia" were rendered by Miss Yorke and Mr. Bonci together, and indeed capitally done. The audience showered applause upon them and forced them to repeat part of the first one.

#### Josef Waldman, Violinist

On Sunday afternoon, October 10, Josef Waldman, a young violinist, made his debut at Aeolian Hall, New York. He displayed excellent tone, and particular mention must be made of his technique. Difficult passages were handled in a most graceful manner, and his legato was steady and direct. After the polonaise in A major by Wieniawski, Mr. Waldman received an ovation and several encores were demanded. Josef Adler, accompanist, proved himself a capable musician and an addition to the successful program.

#### Marcella Craft and "Northeastern Saengerbund" Festival

At the first Sunday afternoon concert at the New York Hippodrome, October 10, an audience of 6,000 and a massed

(Continued on page 45.)

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review public concerts for the daily papers; who have given The AMPICO unstinted praise in the severest possible test to which the instrument could be put—the public and direct comparison of its reproductions with the actual playing of the living pianist.

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## ENTHUSIASM KNOWS NO BOUNDS WHEN HUGE AUDIENCE HEARS GOLDMAN CONCERT BAND IN FINAL PROGRAM OF ITS SEASON

Carnegie Hall Jammed for Gala Affair—Alice Gentle and Ernest Williams the Soloists—Conductor Edwin Franko Goldman Presented with the Flag of the City of New York, After Which Distinguished Guests Assembled at Complimentary Banquet

There was an audience which filled every last nook and cranny of Carnegie Hall assembled there Sunday evening, October 10, to show its regard for the splendid Goldman Concert Band which had entertained it all through the summer at the concerts on the Columbia Green. It was an enthusiastic audience, an audience that genuinely liked everything that Bandmaster Goldman played for it, and did not hesitate to show its appreciation with the heartiest applause, insuring after the "Tannhäuser" overture until he gave one of his own vigorous marches which made such a hit at Columbia. The concert needs no critical review, for the program was made up of the favorites which had been so often and so well played in the summer. The band—and there is no better one in existence—was at the top of its form, playing under a roof for the first time in its existence. It seems a shame that such a fine organization must disband for the winter months, while its various members rejoin the symphonic orchestras to which they belong; another season Mr. Goldman hopes to keep them intact for a trans-continental tour. The program included the Tchaikowsky "Marche Slave," the "Mignon" overture, a Bach chorale and fugue, the "Tannhäuser" overture, the first "Peer Gynt" suite, and the introduction to the third act and Bridal Chorus from "Lohengrin." The instrumental soloist was Ernest Williams, first cornetist of the band, who played the "Inflammatus," following with an encore. Alice Gentle, mezzo soprano, sang "O Don Fatale" from "Don Carlos" with fine command both of voice and style. An encore was insisted upon and MacDowell's "Thy Beaming Eyes" proved unexpectedly effective with the accompaniment of the band. After this she had to give still another number with piano.

After the performance of the "Tannhäuser" overture, the program was interrupted for a few minutes to allow for the presentation of the flag of the city of New York to Conductor Goldman. Mayor Hylan, who was to have made the speech of presentation, was unavoidably detained elsewhere, and the presentation was made on his behalf by Corporation Counsel John B. O'Brien, praising the splendid work which Mr. Goldman had done in organizing the band and giving concerts in the city hospitals and the parks in the poor districts of the city, and also speaking of his voluntary service in helping to reorganize the Police Band.

### A COMPLIMENTARY BANQUET.

Following the concert, a testimonial banquet to Mr. Goldman was held at the Hotel Plaza and about 500 persons gathered there to do honor to the conductor and his work. Mayor Hylan occupied the chief place at the guest table and he was flanked by Chamberlain Philip J. Berolzheimer,

Commissioner Whalen, Corporation Counsel O'Brien, and other high city officials.

The toastmaster of the occasion was Rubin Goldmark and he made a most interesting eulogistic address, pointing out the great value, cultural and educational, of the concerts given by the Goldman Band at Columbia University and elsewhere. Mayor Hylan spoke in high praise of the band leader as a musician and as a man, and promised further (and, if possible, increased) city support for music for the people. Chamberlain Berolzheimer suggested in his remarks that New York City make the Goldman Band an official municipal institution, a proposition seconded warmly by Mayor Hylan. Corporation Counsel O'Brien made a stirring appeal for more music, more sweetness, more joy of living, more enthusiastic Americanism in our great metropolis of 6,000,000 souls. Leonard Liebling delivered some humorous passages and hoped that the forthcoming Goldman tour in America would be successful enough to stamp him as the modern artistic ally of Gilmore and Sousa. Mr. Goldman himself was prevailed upon to speak, and he modestly refrained from mention of himself, but named all those who had helped to guarantee his concerts financially and thanked them for their co-operation. Among his chief aids and supporters have been Mrs. Daniel Guggenheim, Philip J. Berolzheimer, Mrs. Millie Hambur, John D. Rockefeller, Jr., etc.

Music and general conviviality reigned between the speeches, the chief tonal number being Vanderpool's "Values," accompanied by the composer, and acclaimed rapturously by the hearers.

[See page 5 for photograph of Mr. Goldman and the inscription plate on the flag presented to him by the city.—Editor's Note.]

### Toscanini and Orchestra Due December 12

A cablegram has been received from Arturo Toscanini announcing that, on account of a change in the schedule of the steamship President Wilson, he will arrive in New York with his orchestra about December 12, one week earlier than originally planned. Upon their arrival, Maestro Toscanini and La Scala Orchestra will leave for Camden, N. J., where they will devote one week to the making of Victor Records. The first public performance of the organization remains fixed for the evening of December 28 at the Metropolitan Opera House.

In a recent letter from Milan to composer Adriano Luadi states that in order to obtain a special round and warm sonority several brass instruments had to be

especially constructed, and that the Maestro had no small difficulty in finding metal instead of wooden flutes, which are still used in Italy.

The first oboe player is a brother of the celebrated conductor Tullio Serafin.

## Current New York Musical Attractions

"Century Promenade" (Promenade at 8.30; Midnight Rounders at 11.20), Century Roof.  
"Broadway Brevities" (revue), Winter Garden.  
"Good Times" (extravaganza), Hippodrome.  
"Greenwich Village Follies" (revue), Shubert Theater.  
"Honey Dew" (play with music), Casino.  
"Irene" (musical comedy), Vanderbilt Theater.  
"Jim Jam Jems" (musical comedy), Cort Theater.  
"Kissing Time" (musical comedy, opening week), Lyric Theater.  
"Lady of the Lamp" (play, with incidental music), Republic Theater.  
"Little Miss Charity" (musical comedy), Belmont Theater.  
"Mecca" (great spectacle), Century Theater.  
"Night Boat" (musical comedy), Liberty Theater.  
"Pitter Patter" (musical version of "Caught in the Rain"), Longacre Theater.  
"Poor Little Ritz Girl" (musical comedy, last week), Central Theater.  
"Spanish Love" (play, with incidental music), Maxine Elliott Theater.  
"Sweetheart Shop" (musical comedy, last week), Knickerbocker Theater.  
"Tickle Me" (musical revue), Selwyn Theater.  
"Tip-Top" (Fred Stone's show), Globe Theater.  
"Ziegfeld Follies" (last week), New Amsterdam Theater.  
"Ziegfeld Midnight Frolic" (11.30), New Amsterdam Roof.

### Polacco and Mason Off for Europe

Giorgio Polacco, the conductor, with his wife, Edith Mason, who has just finished a splendidly successful season at Ravinia, sailed from New York for Europe on Tuesday of this week. Miss Mason will remain in Paris until about January 1, singing both at the Opera and the Opera-Comique, after which she will be one of the stars at the Monte Carlo season. Mr. Polacco's plans will not be defined until he has been to Italy for conferences.

### Olgo Steeb to Introduce "Nectar Dance"

Olga Steeb, the pianist from California, will introduce Mana-Zucca's "Nectar Dance" at her Aeolian Hall recital on November 23. Miss Steeb has used it on her programs in the West with much success.

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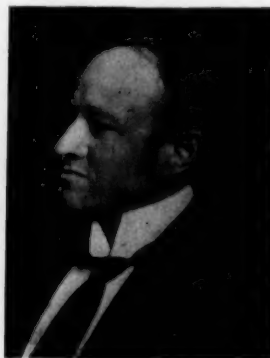
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"E. Knoch, the gifted Wagner conductor, achieved one of his greatest successes with his sensational rendering of the 'Lohengrin' score."—*New York Herald*.

"Ernest Knoch is familiar with the Wagnerian traditions and a very able leader. He achieved many beautiful effects in tonal shading and managed especially the stirring climaxes very skilfully."

—*New York Evening Telegram*

"Much of the spirit and smoothness of the performance was due to the authoritative direction of E. Knoch. His work was received with enthusiasm."—*New York Journal of Commerce*.

"A surprisingly good performance by the San Carlo forces. And for this chief praise ought to go undoubtedly to E. Knoch. From the orchestra he drew tone that dwarfed its previous achievements."

—*Brooklyn Eagle*.

"Ernest Knoch's efforts as conductor fully merited admiration."—*Standard Union, Brooklyn*.

Address: Metropolitan Opera House, New York



**The Pavlova Manhattan Week**

Mlle. Pavlova's week at the Manhattan Opera House will see a change of program at each performance, the schedule being equally divided between favorite ballets and diversissements which she popularized on former visits to America and new creations which have more recently won approval in Paris, London and elsewhere.

The opening performance, Monday night, October 18, will be a "benefit" for the Manhattan Navy Club, when two



Photo © Matzene, Chicago

PAVLOVA.

ballets, the familiar and popular "Amarilla" and the new importation, "La Peri," never before seen in America, will be given with seven diversissements: "Obertass," "The Swan," "Pierrot," "Holland Dance," "Voices of Spring," "Greek Dance" and "Syrian Dance."

A new premiere danseuse from Russia, Marie Oleneva, will be introduced to America for the first time on Tuesday night in the ballet from Massenet's opera, "Thais." This will also be the first presentation of this ballet in this country. In the same program Mlle. Pavlova will appear in another new ballet, "Autumn Leaves," recently acclaimed in Europe, and also in several diversissements. Other solo dancers supporting Mlle. Pavlova this season are Alexandre Volinine, her popular dancing partner for over six consecutive years; Ivan Clustine, ballet director; Hilda Butsova, Hubert Stowitts, Messrs. Vajinski, Pianowski and Zalewski, a corps de ballet of forty, and symphony orchestra conducted by Theodore Stier.

**Plans of the Friends of Music**

The Society of the Friends of Music announces a series of five concerts for the work of its eighth season, and is making several important changes in its concert arrangements. Having for some time found the capacity of the Ritz Hotel ballroom inadequate for the needs of its growing membership, the society will this year give its concerts in larger halls, although retaining the usual arrangement of memberships. The opening concert, on Sunday afternoon, November 14, will be at the Cort Theater, and will present a program of piano and chamber works under the direction of Harold Bauer. The second concert, on Wednesday evening, December 8, at Carnegie Hall, will be given by the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, which will at that time make its debut in New York. Two more orchestral concerts will be given at Aeolian Hall, on Sunday afternoons, January 16 and April 3, under the direction of Artur Bodanzky, and on February 20 at Aeolian Hall a piano and chamber music concert by Arthur Rubinstein and others.

The society is also establishing this year a small mixed chorus of its own, which will rehearse weekly under the direction of Stephen Townsend, of Boston, whose work with the choruses of the Boston Symphony and Philadelphia orchestras is so well known. Believing that the public has insufficient opportunity to hear and study the works of Bach, a more thorough understanding of whose music is so much to be desired, as without it a full understanding of modern works is unattainable, the Friends of Music will this year devote a considerable part of their attention to presenting in as perfect and intimate a way as possible some of the vocal and instrumental compositions of the great master. The chorus of the society will hereafter take part in these programs, that include choral works. Further details regarding the individual programs and the works to be given will be announced later.

**New York Has New School of Grand Opera**

A school of grand opera has been formed in New York for the purpose of giving opera with artist students in a local theater. Mario Salvini is the general director, and he will have charge of voice, diction and interpretation. Associated with him are Giulio Setti, of the Metropolitan, as director of ensemble and repertory; Luigi Albertieri, also of the Metropolitan, as stage and ballet master; Jacques Presburg, formerly of Covent Garden, and Oreste Bimboni, for coaching. The present headquarters of the school are at 206 West Seventy-first street.

**Martinelli to Sing at Carnegie Hall**

The programs for the benefits at Carnegie Hall this week, in aid of St. Joseph's Summer Institute, were very attractively arranged. On October 13, Rosina Galli and Bonfiglio, and the Baroness De Torinoff were the eminent

artists at the inaugural performance. The new and remarkably interesting film, "Discovering in New York," which is being shown at each event, was a notable feature. On October 15, at 8 p. m., Maria Gambarelli, leading dancer of the Capitol Theater; Mimi Aguglia, an Italian actress, and Nobuko Hara, the gifted Japanese prima donna, will take part. Giovanni Martinelli, the celebrated tenor of the Metropolitan Opera House, will sing at the closing event on the evening of October 16, and G. Aldo Randegger, the Italian pianist, will play. Caruso, Tetrassini, Titta Ruffo and other stars appear in the moving picture pageant, "Discovering in New York," and Albert Pesce conducts the orchestra on each occasion.

**Graham Re-engaged for Octave Club**

Mildred Graham has been re-engaged as soloist at Norristown, Pa., for the Octave Club. Her second appearance is in recognition of her work there last year and was unanimously voted for by the directors of the club. She will sing in recital for the club on January 19, and will assist at that organization's concert the following evening. Miss Graham will sing in recital with Harold Land, bari-

tone, in Jersey City, in November; also with the Community Chorus at Orange in the same month. She is at work on her recital program to be given in the spring and will have many novelties to present at that time.

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FAIRMONT, W. VA.  
LITTLETON, W. VA.  
MANNINGTON, W. VA.

CAMERON, W. VA.  
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## MAINE FESTIVAL

(Continued from page 5.)

Chapman and the "Inflammatus." Mr. Chapman's work was most discriminating and was warmly received.

After the intermission, the Russian Fairy Tales, which Mr. Chapman presents for the second time in this country, was the orchestral novelty of the evening. The festival director heard this work by Liadow at the Metropolitan, secured the rights and the score, and regards it as a distinct feature of the festivals. The descriptive work is in two parts—"The Legend of the Enchanted Lake" and "The Musical Tableau of the Witch Baba Yaga." The weird, fanciful writing was interpreted effectively by the orchestra.

"The Jewels of the Madonna," by Wolf-Ferrari, was another charming selection by the orchestra. The concert closed with "The Star Spangled Banner" by chorus, artists and orchestra.

## SECOND CONCERT, OCTOBER 5.

At Exposition Hall Tuesday afternoon the orchestral matinee delighted a good sized audience. Josef Turin, tenor, made his festival debut in Portland and scored a success. He has a sweet, well trained tenor voice and temperamental qualities that awaken response in his hearers. He received much applause and several recalls after his rendition of a group of Russian songs.

Wagner and Tschaiakowsky were the masters represented in the orchestral program, while Liadow's Russian Fairy Tales, Mr. Chapman's latest addition to Festival repertory, were especially featured. Mr. Chapman, who conducted, was warmly applauded for his reading of these numbers, which also included the "Symphonic Pathétique."

## THIRD CONCERT, OCTOBER 5.

"Grand Opera Night," Tuesday evening, was a thoroughly enjoyable occasion and the festival spirit prevailed to a gratifying degree. It was an evening of delicious

melody, of superb and inspired chorus work, of splendid orchestral performance and of solo singing of the best.

The program was made up of scenes from the best known operas, with solos in the first half, and miscellaneous selections, with the "Stabat Mater" as a grand close, to the second half. The artists were the quartet—Rosalie Miller, soprano; Marjorie Squires, contralto; Justin Lawrie, tenor, and Harold Land, bass—with Laurence Leonard, the English baritone, in special numbers. Each member of the quartet is a solo artist and their work in the opera selections and in the religious work was most admirable and impressive. At the close of the evening, Mr. and Mrs. Chapman and all of the artists were warmly congratulated on what seemed to the audience an occasion which could hardly be surpassed in pure enjoyment. The attendance was good and again Mr. Chapman scored in giving Portland a feast of good things in the musical line.

## ADMIRABLE SELECTIONS.

Wagner opened the evening's entertainment and the Vorspiel from the "Meistersingers," in the hands of the capable festival orchestra, received fine treatment. The number was a splendid opening selection and the audience attested its appreciation by hearty plaudits.

The second selection, the scene from "Othello," with soloists, chorus and orchestra, introduced Justin Lawrie and Harold Land and these fine singers emphatically did their part in rounding out the excellence of this year's artist personnel. The chorus sang with volume, inspiration and effect in this beautiful Verdi work.

Rosalie Miller had the soprano roles and she sang the lovely music most appealingly. The artist has a sweet, mellow, flexible voice and thorough musicianship. Miss Miller made a decidedly favorable impression.

The next festival artist introduced on this program was Laurence Leonard, the English baritone, who gave a solo following the "Othello" selection and as this was his only appearance throughout the concert series the audience made the most of him. He was the sensation of the evening because of his voice and finished art. He was tendered an ovation after his masterly rendition of the "Pagliacci" prologue. He created one of the biggest successes in the history of the festival and the audience was reluctant to let him go without an encore, recalling him numberless times. Mr. Leonard finally sang "Tommy Lad" and it was easy to see that the baritone is superbly suited for festival work.

## TWO SCENES FROM "LA GIOCONDA."

Two scenes from "La Gioconda" were given in which the orchestra again showed its excellence. The quartet soloists were delightful and the chorus sang with pleasing rhythm and lovely tonal quality. Misses Miller and Squires and Messrs. Lawrie and Land covered themselves with glory in the solo work, and the chorus was very effective.

Mr. Lawrie has a dramatic tenor voice of volume and sweetness and he sings with great emotional ardor. Miss Squires is a young and remarkably talented contralto whose vocal work proved among the most satisfactory and enjoyable of the evening.

The last half of the program consisted of a rendition of John K. Paine's "Centennial Hymn" by the chorus; two additional songs by Laurence Leonard in which he repeated his earlier success and was again encored, singing this time to the chorus, and the performance of the "Stabat Mater" which was a noteworthy feature of the concert. Here the chorus was superb and the quartet sang with religious fervor and vocal artistry. Mr. Lawrie's fine tenor was beautifully displayed in the "Cujus Animam." The duet, "Quis Est Homo," for soprano and alto, was impressively delivered. A solo for bass gave Mr. Land another opportunity; this artist has a fine voice of rich quality and mellow resonance and his method and technique are convincing.

The voices of the quartet blended beautifully and with the splendid choral work and the finished orchestral performance, made up an evening's pleasure which was an inspiration to everyone present.

## FOURTH CONCERT, OCTOBER 6 (MATINEE).

Two artists—Harold Land, bass, and Justin Lawrie, tenor—appeared on the popular program on Wednesday afternoon before an appreciative audience, including the eighth grade pupils of the public schools of Portland.

Mr. Land sang the "Vision Fugitive" of Massenet's "Herodiade" in admirable fashion and was heartily applauded. For his second appearance he offered McGill's "Duna" and Gaitler's "The Lilac Tree." Mr. Land added "Beloved, It Is Morn," as an encore, playing his own accompaniment; also another song of light character, as the audience clamored for more.

Mr. Lawrie presented "E Lucevan le Stelle," from Puccini's "La Tosca," and made a fine impression. Few artists

received a heartier reception than this Maine singer, who is able to look back and say that the Maine Music Festival was the beginning of his career. Mr. Lawrie's art was again exemplified in a second group of songs which included Warford's "Earth Is Enough." His singing won him many recalls and he responded with several encores.

Not the least interesting feature was the work of the chorus, which comprised such selections as Henry Hadley's "Song of the Marching Men," the festival favorites, "Sorter Miss You" and "With You, Dear."

The orchestra had on the program the overture from "Zampa," the Wagner death scene from "Tristan and Isolde," and the Liszt finale from "Les Preludes." These numbers proved both interesting and entertaining and were well received. Director Chapman had his forces well in hand and thoroughly deserved the praise he received.

The program closed with John Philip Sousa's "Stars and Stripes Forever," given by the festival chorus and orchestra.

## FIFTH CONCERT, OCTOBER 6 (EVENING).

The final, or Artists' Night, concert, Wednesday evening, had on its program four artists, including the famous composer and pianist, Percy Grainger; Josef Turin, the new tenor; Marjorie Squires, contralto, and Ethelynde Smith, the Portland soprano.

The popular pianist's coming had been eagerly anticipated and each of his numbers was received with enthusiasm which rapidly amounted to a furor. At the close of Mr. Grainger's first offering—the second concerto, op. 22, of Saint-Saens, with the orchestra—the player was recalled numberless times, and even then the applause continued. Mr. Grainger led Director Chapman forth to receive his share of the plaudits and the latter was warmly demonstrative in his recognition of the younger artist's genius.

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The great American tenor of the Metropolitan Opera House and Scotti Grand Opera Company, and favorite concert artist writes:

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will fall into the hands of many of those who are in search of the truth presented with the sincerity with which you have handled it.

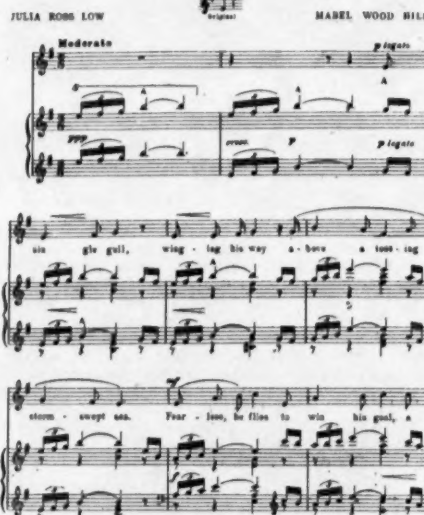
I, personally, make good use of my copy as a supplement to the instruction that I have received from you in person. Wishing you all the success that you deserve, I remain

Very cordially,

(Signed) ORVILLE HARROLD.

In this space will appear further opinions. Complete information regarding UNIVERSAL SONG and specimen copies on approval may be had by writing the Haywood Institute of Universal Song, 810 Carnegie Hall, New York.

## THE GULL



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Mabel Wood Hill is fast becoming known as composer of music of originality. "The Gull" proves this, being dramatic in both voice and piano, and such is its success that she has orchestrated it. The second stanza compares the gull with the soul, saying:

And so my soul, one darkened day  
Must, tossed upon a stormy sea,  
Thro' doubt and tempest wing its way—  
Alone, and free!

The piano passage in triplets, so dark and warning, yet winging its way ever upward, persists to the end, where splendid major chords, played fortissimo, bring the song to triumphant conclusion, on a high F sharp for the voice.

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Mr. Grainger's second appearance was featured by one of his own compositions, "Colonial Song," played by the orchestra and conducted by himself, with Mrs. Davis at the piano. The other offerings in this group were Mr. Grainger's own and included "Gumsucker's March" and "In a Nutshell," played by Mr. Grainger and accompanied by the orchestra. These compositions were musically refreshing, and it is needless to say that in each the player disclosed splendid artistry. Mr. Grainger held the audience completely and was forced to respond to encores galore, the festival rule of "no encores" being completely ignored.

In Verdi's "Celeste Aida" Josef Turin sustained his fine reputation and showed mastery in his rendition of a group of Russian songs. Mr. Turin responded with encores which included a song with English words in which the singer was especially happy.

Possessing a voice of unusual clarity and sweetness, Miss Squires delivered Donizetti's "Terre Adorata" from "Don Sebastiano" so charmingly as to merit the ovation she received. Portland is very proud of its "own" soprano, and with reason, for Miss Smith scored in Charpentier's "Depuis le Jour" from "Louise," and was made the recipient of many floral tributes. A word of commendation is also due her accompanist, Lois Mills.

The chorus numbers were the "Hallelujah" chorus, which is always a feature of the closing night; Manney's "Shout Aloud in Triumph," Fletcher's "Song of Victory" and Chapman's "Centennial Hymn."

The single orchestral work on this program was the Verdi overture from "Forza del Destino."

Besides these five concerts there were public rehearsals on Monday, Tuesday and Wednesday mornings. Raisa and Rimini appeared on Monday, Laurence Leonard was the special feature on Tuesday, while Grainger delighted an audience of three or four hundred at the Wednesday morning rehearsal.

#### FESTIVAL NOTES.

At Wednesday afternoon's concert Mrs. Chapman prevailed upon the schools to permit the children to attend the festival. The pupils were given their choice of attending the concert or remaining in school, and a gratifying number chose to listen to the music. A year ago the children were accorded a similar privilege, but were inclined to abuse it by lack of attention, and during the afternoon became sometimes unruly. This year, however, the youngsters did not seem like the same children, their behavior being a worthy example to many of the adults present.

Stage deportment, unfortunately, is not so common an asset. Many are they who can sing artistically, but perfect it is possessed, however, to an unusual degree by Harold Land, who delighted everyone by his stage manner towards the audience, the chorus, the other soloists, the conductor, the accompanist. Many an artist would do well to observe and profit by his example.

Of necessity, the credit for the success of these festivals is shared by Mr. and Mrs. Chapman with the officers of the two associations, who work toward that end throughout the year. In the Eastern associations, these are Harold Hinckley, president; Douglas A. Crocker, vice-president; Wilfried A. Hennessy, secretary; Sarah P. Emery, treasurer; Frank R. Atwood, president of the chorus; Harry D. Benson, Franklin E. Bragg, Harry A. Chapman, Douglas A. Crocker, Henry W. Cushman, Wilfred A. Finnegan, A. Langdon Freese, Harold Hinckley, Harry W. Libbey, Otis Skinner, A. W. Sprague, directors. In the Western association, they are A. S. Woodman, president; F. E. Boothby, vice-president; S. W. Bates, clerk; John M. Gould, treasurer; A. S. Woodman, John M. Gould, George F. West, S. W. Bates, George E. Smith, F. E. Boothby, W. C. Allen, Julia E. Boye, Mrs. Herbert J. Brown, Mrs. John G. Gehring, executive committee.

Gertrude Davis was an efficient accompanist for some of the artists and the chorus at Portland. She is recognized in her home town (Portland) as a pianist of ability and an excellent teacher.

Probably there are not many cities that hold so sacred the festival spirit as does Portland. In the theaters and moving picture houses the music is in accord with the festival programs, many of the orchestras playing some of the numbers. This applies also to the department stores that have music departments and the various music stores, where selections by the artists are played. The railroads and trolley lines make special rates and special schedules to accommodate festival guests. The majority of the advertisements in the newspapers contain references to the festival.

Clara Novello Davies was a festival visitor who charmed everyone with her delightful manner. Mme. Davis, who is the teacher of Laurence Leonard, played his accompaniments most artistically, having journeyed from New York for the purpose.

Festival artists and visitors will be pleased to learn that the Hotel Lafayette is building an addition which will include seventy-five more rooms with baths, to be ready by the time the next festival is given. The hotel is the favored stopping place of festival enthusiasts, its well known hospitality adding not a little to its many other good points.

Special mention should be made of the excellent accompaniments for Raisa and Rimini, played by Frank Laird Waller. Mr. Waller is a solo pianist of unusual attainments, having been heard frequently during the past few seasons in concert and recital.

Mr. Chapman seemed somewhat disappointed because the appreciation of Raisa's art as shown by the Portland audience failed to be quite as spectacular as that of Bangor. But he need give himself no uneasiness on this score, for certainly the appreciation was as keen if less demonstrative.

Especially well written reports of the various concerts were those written by Caroline Stevens of the Portland Express, whose gracious personality endeared her to all those with whom she came in contact.

On Monday afternoon, it was "open house" at the charming home of Ethelynde Smith, many being those who availed themselves of this opportunity to enjoy her well known hospitality.

Several ladies who are members of the New York Rubinstein Club, of which Mr. Chapman is conductor of the chorus and Mrs. Chapman president of the club, journeyed from New York to be present at the festival.

The programs gave William F. Dodge, concertmaster for several years of the Boston Festival Orchestra, but few opportunities to show his ability as a violinist, which was a source of regret to those who admire his sterling art.

The Portland Music Commission announces that the annual municipal organ course this season will include such artists as Emilio de Gogorza, Albert Spalding, the New York Chamber Music Society, May Peterson, Josef Hofmann, Merle Alcock, Rafaelo Diaz, the Boston Symphony Orchestra, Ellen Rumsey, the Portland Men's Singing Club.

The MUSICAL COURIER representative at the festival had the splendid aid and co-operation of Mina H. Caswell, Portland representative of the MUSICAL COURIER.

The end of the music festival marked the closing of the Longfellow House, which yearly attracts many visitors.

## CONCERT ANNOUNCEMENTS

Aeolian Hall, Saturday Afternoon, October 16, 3 P. M.

# ANDRE POLAH

Violinist

WALTER GOLDE at the Piano

The program will include the Chausson "Poeme"

Management: JULES DAIBER

Odd as it may seem, many strangers in Portland do not know that this house is open to visitors and thus miss the opportunity of seeing this building so identified with the early life of the beloved Henry Wadsworth Longfellow.

This, the twenty-fourth annual festival, was as efficiently managed by Mrs. William Rogers Chapman as those of the past. Both Mr. and Mrs. Chapman deserve great credit for what they have done for the state of Maine, and judging from the regard in which they are held, the inhabitants of that state are not unappreciative of this fact. Already Mr. and Mrs. Chapman are making plans to have next year's (twenty-fifth) anniversary festival the best ever.

The title, "Centennial Festival," must necessarily have been very misleading. The festival was given in connection with the celebration which has been taking place in Maine to commemorate the one hundredth anniversary of her admission to the union of States. As a matter of fact it is the twenty-fourth annual music festival, under the direction of William Rogers Chapman.

### Mrs. Herman A. Lewis to Marry

Mrs. Herman A. Lewis, the former New York manager, has resigned her position with the Chicago Musical College and will be married on October 16 to Carl Rheimers, of Louisville, Ky., who has been living in Chicago for several years. After their marriage Mr. and Mrs. Rheimers will live in Toronto, Canada.

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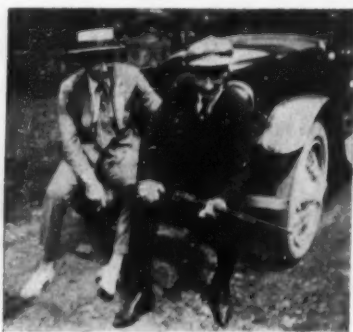
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#### A DANISH SINGER OF SONGS.

Paula Frijsk will make a transcontinental tour during January and February, also appearing during the season in recital and in conjunction with the Salzedo Harp Ensemble. (Photo © Underwood & Underwood.)



#### COACH AND PUPIL.

A recent snapshot of Howard U. Maxwell, on the left, and Raoul S. Bonanno, formerly of the Paris Opera, now on a tour of this country for the fourth time. Mr. Maxwell is being coached in opera and concert repertory by Signor Bonanno and will appear in concert in many cities of the West and Northwest. Signor Bonanno, incidentally, will present for the third time in this country an interesting program of Italian folk songs of which he is a skilled interpreter. He will record a number of these during the coming winter for one of the leading phonograph companies.



#### A LITTLE SIXTEEN YEAR OLD SOPRANO.

Rosemary Pfaff will sing the part of the Nightingale in Gus Edwards' "Opera Revue of 1920," which will be known as a Jenny Lind celebration. She recently signed a \$60,000 contract for five years under the well known manager. However, she will continue her studies for concert and opera under Mme. Schong-Rene. (Photograph of a miniature by Theodora Larsh.)



#### BETWEEN CONCERTS AT PITTSFIELD.

The accompanying snapshot of the London String Quartet, Rebecca Clarke and May Mukle, was taken at Gertrude Watson's farm during the recent chamber music festival in Pittsfield, Mass. Left to right: Thomas Petre, Rebecca Clarke, C. Warwick Evans, May Mukle, James Levey and H. Waldo Warner (seated).



#### RE-ENGAGED AS BOSTON SYMPHONY SOLOIST.

Felix Fox, pianist, has been re-engaged as soloist with the Boston Symphony Orchestra for its concert on April 28. He won a splendid success with the orchestra last year at the Higginson Memorial Concert, in which he played the exacting second concerto of Brahms within forty-eight hours' notice, winning the praise of the critics as well as that of the public. He is a pupil of Philipp and is at the head of the Fox-Buonamici School of Pianoforte Playing in Boston, the late Carlo Buonamici having been associated with him until his recent death. Mr. Fox is in demand as a soloist.



#### A POPULAR TERPSICHOREAN.

Helen Moller, the dancer and head of the Helen Moller Temple of New York, with a summer school at Mt. Kisco, was photographed by one of her girls following a lesson. Classes have been resumed at the temple and a large number of pupils have been enrolled for the coming year, among them more than a few from the South. The Helen Moller Dancers will go on tour shortly, a number of engagements having been booked for them.



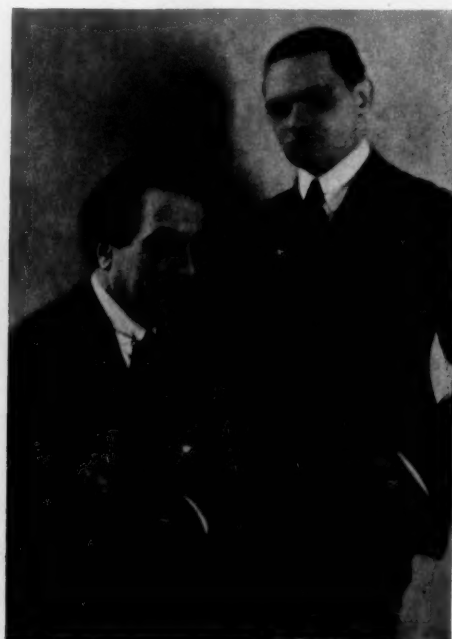
#### RESUMES HER SINGING AND TEACHING.

Harriet Foster, after a summer's outing spent at lovely Fishers Island, has resumed her courses in voice teaching at her New York studio. This year, as since its organization, she is training and coaching the contralto section of the Oratorio Society of the New York City Christian Science Institute. Her success in this work has been distinctive. She has also been re-engaged as contralto soloist at the Manhattan Congregational Church.



#### LEE PATTISON AND HIS BRIDE.

Gladys Cousins, an English girl, met the young pianist when they were both engaged in war work in France, and the two were recently married. Mr. Pattison has a very busy season before him in his individual recitals and in the many engagements which he and Guy Maier have together for two-piano recitals.



#### A NEW VIOLINIST AND HIS TEACHER.

Joseph Stopak, pupil of Jacques Thibaud, will make his American debut at Carnegie Hall on Saturday afternoon, October 16. The two big numbers of his interesting program will be the Vivaldi-Naches concerto and the No. 5 Viuztemps. Rudolph Gruen will be at the piano.





ON THEIR HONEYMOON.

Otto Fischer (on the right), of the Wichita College of Music, and his bride came East on their honeymoon and joined the former's sister, Adelaide Fischer, the soprano, and her husband, Gottfried H. Federlein, at their camp in Maine.



ENJOYING LIFE.

Julia and Rudolf Larsen at Lake Champlain.



KATHRYN LEE.

(Photo by Campbell Studios.)



TO TOUR WITH LADA.

Mabel Corlew, American soprano, who is booked to appear as assistant artist with Lada during the fall tour which is to open at Williamsport, Pa., and will include appearances in Pittsburgh, Pa.; Indiana, Pa.; Altoona, Pa.; Nashville, Tenn.; Akron, Ohio, etc. Miss Corlew will give a couple groups of songs and also sing those songs which Lada visualizes. These include the delightful "It Was the Time of Lilacs," "Biddy" and "Lassie o' Mine." Miss Corlew has been singing at the First Presbyterian Church during the summer and has also been heard in a number of recitals.



THE WEST TO HEAR BERTA REVIERE.

Her manager, Annie Friedberg, announces that she has booked the mezzo-soprano for a Western tour early in November. Chicago, St. Louis, Cincinnati and Boston also will hear the singer during the 1920-21 season.



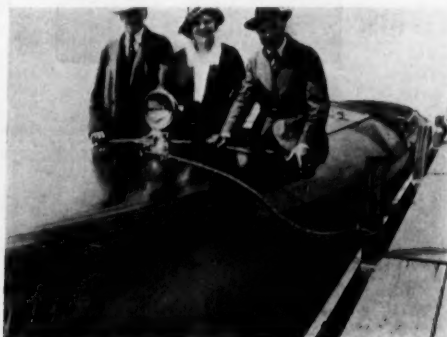
IN GOOD COMPANY.

Alfredo Martino, the well known vocal teacher of New York, was photographed at Long Branch with a "real" fisherman.



EDDY BROWN OFF ON TOUR.

The violinist will fill a number of engagements in the West after which he will return to New York and then start an extended Southern tour. The Columbia Phonograph Company reports a tremendously heavy sale of Mr. Brown's violin records. (Photo by Apeda, New York.)



Cecil Arden  
AT LAKE  
OKAHOJE,  
IOWA.

From left to right: Nils Nelson, the contralto and Edward Home, manager of Miss Arden's Middle Western tour. She will sing at thirty concerts before the opening of the opera season.



UP THE SAGUENAY RIVER.

Carl Beutel, the American pianist, teacher and composer, was "snapped" on a steamer going up the Saguenay River, near Quebec, Canada. He spent his vacation this year in the East.

VACATION  
VIEWS OF  
CAROLINE  
CURTISS.

A few snapshots of the soprano taken while at Lake Chautauqua last summer.



## BROADWAY'S WHITE LIGHTS DAZZLE KEREKJARTO ON HIS ARRIVAL—BUT HE'S ENTHUSIASTIC

Young Violin Virtuoso, Visiting America for the First Time, Finds the American People Even Better than He Thought—  
His Career—His Debut at Carnegie Hall, November 2

The date on his passport and on his birth certificate is December 27, 1900, which proves that Duci Kerekjarto has not yet reached his twentieth birthday. However, nothing could look less like a boy of nineteen than the tall—almost six feet—strapping youth whom I greeted on the dock as he came off the steamship Olympic a week ago Wednesday, with his mother, father (a professor of engineering at the University of Budapest, by the way), and youngest sister. There is nothing either of the child wonder or the freakish virtuoso about him. He looks healthy and wholesome, and has a most engaging manner. Although this was his first visit to these shores, quite a bit of English was already on the end of his tongue, words and expressions most of which he had mastered on the trip over.

When I next saw him two days later for this interview he was all ready to talk about America. "Of course," said he, "it would be foolish to say what my impressions of America are, except that I like New York tremendously.

But as far as Americans go, I can't tell you how pleased I am to find that they are the warm-hearted, hospitable people I always expected them to be, even though, especially today, they have the reputation in Europe of being hard, cold and merely business-like. Why, my regular accompanist—an Englishman at that—wouldn't come along because he was afraid of the reception we might get here."

A little questioning brought out the essential facts of his career, which need only be briefly touched upon here, as they have already been related in these pages. He started out to play piano when he was only five years old, beginning with the violin, which he has always preferred, when he was six. Later came courses in harmony, theory and composition at the Budapest Conservatory, so that he is a thorough all-round musician. His violin masters have been two of the best—Jeno Hubay and Eugene Ysaye, although most of his work was done with the former, his real teacher. He says, however, that he owes a great deal to his father, who is a musician although

not a violinist, and whose devoted and constant criticism guided him as a boy before he came to his famous masters. His repertory includes some 100 pieces in larger form—concertos, sonatas, etc.—and over 200 smaller numbers, all of which he knows by heart. He has written numerous cadenzas to standard works, including one for each of the Paganini caprices.

His ambition as a composer reached much higher, however. He has to his credit a symphony; a symphonic suite, "The Carpathians," celebrating in music the beauty of the mountains which surround his birthplace; a violin concerto; a violin sonata, and a host of small works mostly for violin and piano.

### HAS PLAYED NINE HUNDRED TIMES.

His real public debut was made in London when he was twelve years old, since which time he has played no less than nine hundred concerts in the countries of western Europe and in Scandinavia. As the American public is so soon to judge of him—his debut takes place Tuesday evening, November 2, at Carnegie Hall—it is not necessary to state here how European critics have sung his praises or how audiences have acclaimed him; but if America is one-half as friendly to him as his following on the other side he will have a handsome success.

The Kerekjarto family has been prominent in Upper Hungary for more than a thousand years past. When Bela Kuhn and his murderous crew got control of the unfortunate country, Duci and his family were obliged to flee for their lives. An uncle, not fortunate enough to escape, was a victim of the Red massacres. All the children are gifted. Duci has three sisters—the youngest is here with him. She plays piano, the eldest paints and the middle one writes charming fairy tales. His mother—from the well known Bavarian family of Burg—is also an accomplished pianist. He was brought up in a thoroughly artistic atmosphere and this is said to manifest itself in the warmth and feeling of his playing.

"They say that my technic is out of the ordinary," he said. "Well, I'm glad if it is, for a virtuoso can make use of all the technical equipment possible nowadays. But technic only interests me as a means to an end. Music says something to me—it speaks to my heart; and my only wish is to convey to the hearts of others that same message that it has for me."

He recalled that October 6, the day on which he landed, was a date significant in the history of his native land, Hungary, the Day of the Thirteen Martyrs. On that date in 1849 thirteen Hungarian patriots, striving for the liberty of their country—achieved at last, but at what cost!—were hanged in Siebenbuerger. With the serious business of the interview out of the way, we went on to chat, and he told some delightful incidents in his career. Of course as a child wonder and phenomenon, he was a great favorite with a number of those potentates who are no longer potent, as one might say. The name that he was christened was Gyula, the Hungarian equivalent of Jules or Julius. His birthday—December 27—is the same as that of the famous Roumanian queen, Carmen Sylva, and for three years they passed a part of the day together, the queen accompanying the boy as he played. "I don't like your name," she said to him, with a sudden whim, on one of these birthday occasions. "It's harsh and ugly; you should have something soft and musical. I have it—Duci," inventing on the spur of the moment a name that is no real name at all, although since then he has been known by no other.

### "I'M A COLONEL."

He wears a beautiful watch presented to him on August 7, 1913, by Elizabeth, Queen of the Belgians, and bearing her monogram, the chain attached to it being a present from Hubay. His tie pin—a Z under a crown, in diamonds—was presented to him by the Empress Zita of Austria, who would still be Empress of Austria if there were one. Kerekjarto told a charming story of one occasion when he played at Vienna for her and for Emperor Charles (if he were emperor) and their children. He had written a little piece especially for the Crown Prince Otto, who was aged four then, and as he finished it father, mother and the children—all except Otto—crowded around to congratulate him. The youngster, used to being the center of attention, felt himself neglected and crowded his way up to the tall, young violinist. "Say," said he. "Do you know what I am? I'm a colonel—colonel of the Seventeenth Infantry!"

He has always been especially interested in children. He loves to play for them and has devoted a goodly part of his earnings to doing good for them. He devoted the entire proceeds of one tour to the foundation of a Children's Home in a poor Hungarian city that especially needed one; he gave generously toward the restoration of Carpathian villages overrun by the Russians early in the war, erecting a new church in one of them. As already stated, he is a wholesome, healthy chap. He plays a good game of tennis, a better one of chess, and loves horseback riding. Prohibition here in America does not annoy him, for he has never drunk, contrary to national custom.

As he moved his hand to take his hat I noticed a bad scar on his wrist—evidently not very old. "Oh, that?" said he. "That's from my old friends, the Spartacides. I was giving a concert in Bremen about two years ago. A Spartacide emissary warned me to give it up, but I replied that as the concert was advertised and sold out, and as I, a Hungarian, was in no way concerned with German internal affairs, I should give it. I did and the hall was crowded. Nothing untoward occurred during the program. As I left the hall—streets were very dark in Germany in those days—I was suddenly rushed from behind. I threw up my hand to guard my eyes and got the knife-thrust right where you see it. Those were pleasant times there! I had another experience at Augsburg about the same time. I always carry two violins in my case, the splendid Baptista Guadagnini on which I play, and a modern one of no special value for eventual emergency use. I had just left the hall at Augsburg on my way back to the hotel when I heard a shot and my violin case was knocked out of my hand. But this time luck was with me. The modern violin was smashed into a thousand pieces, but the Guadagnini neither scratched by the bullet nor injured by the fall. I've heard about the American 'Wild West'—he laughed—"but I'm very willing to take a chance with it when I think of the German 'Wild East' of Spartacide times.

H. O. O.

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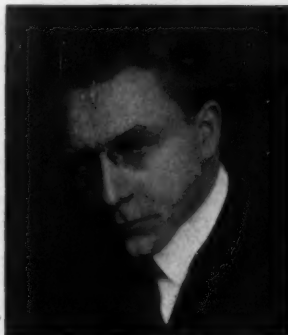
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#### ADDRESS OF WILLIAM B. FRIEDLANDER.

"Will you kindly give me the address of William B. Friedlander who is producing the 'Little Cottage' on the Keith circuit this season? Can you tell me what a composer would receive for writing the music for such a skit? Would the composer receive a royalty on the road?"  
The address of Mr. Friedlander is the Regan Building, formerly the Knickerbocker Hotel. He is a producer, but not of "Little Cottage." George Choo is the producer of "Little Cottage," his address being 1493 Broadway. "Little Cottage" was played at the Orpheum Theater, Brooklyn, during the week of September 20. Terms probably vary in different cases, but you can obtain all details from the producer.

#### ILLUMINATED MANUSCRIPT.

Recently there was a question asked about "Illuminated Manuscript," and inquiry on the part of the Information Bureau at the leading book publishers of the city failed to find any such publication. A subscriber of the MUSICAL COURIER has kindly sent word that there was such a book published in London, 1853. It is "Specimens of Illuminated Manuscript of the Middle Ages from the sixth to the sixteenth century," by Noel Humphreys. This little book was evidently privately printed, but is an excellent one with very beautiful reproductions in colors and gold.

#### WHO SHOULD SHE INVITE?

"I have been studying voice for one year and have worked hard, and so have advanced very well. I possess a natural dramatic coloratura soprano voice and people who have heard me sing tell me that it may develop in a great voice. About two years ago I accepted a vaudeville engagement to enable me to continue my studies, but I realized my voice was beginning to get rough from singing popular songs, so I gave it up and began to study. I sing arias from 'Rigoletto' and 'Traviata,' Hebrew and English songs. I would like to begin to study this autumn but have not the means. A certain club I know of which is interested in me wants to arrange a song recital for me in one of the High Schools. I would like to invite prominent vocal teachers or musical people who may be interested. Who shall I invite?"

It is seldom that a student is ready to appear in public after only one year of vocal study even if he has worked well and had some experience in singing in public. In order to secure the attendance of musicians, teachers and critics, it would probably be necessary for you to arrange your recital on broader lines than you suggest. The "season" has begun and is already more or less of a rush for those who are either obliged to attend recitals, or who go from the love of music. With many well known musicians appearing each week, the concert going public, which includes teachers, is fully occupied, so that the attendance at the recital of an unknown singer, who is still a student, would attract neither interest nor criticism. If you gave your recital in a hall, advertising in the daily papers, with a manager to send out tickets, it would be a different thing. This opinion is given in order to help you to understand the real conditions.

#### A PUBLISHER WANTED.

"Will you kindly let me know by means of the Information Bureau in the MUSICAL COURIER, which I take every week, where I could place three little short melodies for violin and piano—a 'Gavotte,' 'Village Dance' and a 'Lullaby'—compositions of the drawing room type of music, also one or two songs, with a chance of their being published. I do not know if there is any reliable 'between agent' who undertakes this work for people who do not know the ropes."

The only practical suggestion is, that you send your compositions to some of the well known music publishers. If they are accepted, they will be published, but it depends upon the quality of the work, and the suitability of the music for the needs of the public. All publishers are glad to have music that will call for large sales by their customers. No one could guarantee you the publication of your melodies until they had been seen and passed upon by the person in whose charge all new compositions are placed. The names of well known publishers are probably known to you, and you should get in communication with them. But the only way to get your compositions before the public is to send them "on approval" to the publishers.

#### WHEN WAS "ZAZA" GIVEN?

"I would appreciate your reply in the 'Information Bureau' in an issue of the MUSICAL COURIER to the following: Was the opera 'Zaza' played in any theater by any company in Greater New York during the year of 1919?"

No. Zaza was first given at the Metropolitan Opera House on January 17, 1920. See issue of the MUSICAL COURIER, January 22, 1920.

#### ADDRESS DESIRED.

"Could you by any chance give me the address of Adolf Schmid (or Schmidt), the conductor, who was formerly at 252 West 73rd street, who makes piano scores from opera MSS.? I would be most obliged if you could give me his address as I have a letter for him from Italy."

The Information Bureau regrets not having been able to locate Mr. Schmid. If anyone knows his address, will they kindly send it in?

#### OLGA SAMAROFF.

"Will you kindly give me all the information you can about Olga Samaroff? Is there any book about, or by Mme. Samaroff?"

Olga Samaroff was born in San Antonio, Tex., August 8, 1882, and until 1892 she studied with her mother and grandmother Mrs. L. Grunewald (a former concert pianist). From 1892 to 1903 she studied with Constantin von Sternberg in Philadelphia, Ludovic Bretnier in Paris, Delaborde at the Paris Conservatory, Ernest

Hutcheson in Baltimore. Her debut was made January 18, 1905, in New York with the Symphony Society, Walter Damrosch, conductor, playing the Schumann A minor and the Liszt E flat concertos. She then toured the Eastern States in recital and with the larger orchestras. Up to 1912 she had played sixteen times with the Boston Symphony Orchestra. In 1905 she visited France, Germany and England, creating a sensation in London by her playing of Tchaikovsky's E flat minor concerto. In the United States she has been heard repeatedly in all the large cities excepting on the Pacific Coast; has played at nearly all the principal festivals, and has given joint concerts with Kreisler, Zimbalist and Farrar. She made no public appearance from 1912 to 1914 but since then has resumed her tours. In 1911 Mme. Samaroff was married to Leopold Stokowski.

#### DAVID BISPHAM.

"I am very much interested in David Bispham as a teacher. Kindly tell me who is before the public at present who has studied with him."

For many years David Bispham has taught the art of singing between the intervals of his active life as a singer; his teaching has done more in a personal than in a commercial way; nor does he make a point of naming any of the many well known vocalists and actors who have sought his advice. All singers go to many masters—indeed perhaps to too many—and but few artists can attribute their entire success to any one teacher.

#### Southwick Completes Summer Course

Frederick Southwick, baritone, of Carnegie Hall, New York, was guest teacher at the McPhail School at Minneapolis, Minn., during the past summer. Among the teachers who were in his classes were Mrs. Ruby Campbell Ledward, Mrs. Bess Cochrane, and Wintworth Williams of Minneapolis; Mrs. Jessie Lorenze, Albert Lea, St. Paul, Minn.; Oscar Lyders, Augustana College, Forest City, Ia.; Mrs. Madge Buckman, Superior, Wis., and many others.

Mr. Southwick has been affiliated with the Haywood Institute of Universal Song during the past season, and did much in Minneapolis during the summer to interest teachers in the possibilities of class instruction and the value of Mr. Haywood's voice culture manual, "University Song." A number of students have come on to New York to continue their studies with Mr. Southwick. He has been re-engaged as a teacher at the MacPhail School for a three months' term next summer.

#### Minnesota M. T. A. Honors Dr. Storrs

By unanimous vote of the members of the Minnesota Music Teachers' Association at the convention held in Minneapolis last June, it was resolved to perpetuate the memory and achievements of Dr. Caryl B. Storrs, eminent writer and constructive critic. It has been decided by the committee that a suitably inscribed tablet would be the most appropriate manner for the musicians of Minnesota to express their high esteem for the man and appreciation of the efforts so freely and gladly given that the cause of good music might prosper.

This memorial will be placed in the public library until such time as the musical fraternity has a permanent home for the same. It is intended to be a tribute from musicians in that State to the man who was the truest friend of their art.

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Mary E. Breckien, 354 Irving Street, Toledo, Ohio.  
Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas; Houston, Texas, November 10; Dallas, Texas, January 12.  
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.  
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.  
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, Nov. 9.  
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.  
Jeanette Curry Fuller, Rochester, New York.  
Cara Matthews Garrett, Bay City, Texas.  
Normal Class, August 25.  
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.  
Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh, Pa., November 1 and March 15.  
Maud Ellen Littlefield, Kansas City Conservatory of Music, Kansas City, Mo. Sept., Tulsa, Okla.; Oct., Independence, Kan.; Nov., Phillips Univ. Enid, Okla.; Jan and Feb, 1921, Kansas City, Mo.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.  
Carrie Munger Long, MacBurney Studios, 608 Fine Arts Bldg., Chicago, Ill. Classes held monthly beginning August 20, September, October and November.  
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas Texas.  
Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.  
Entire season, Chicago, beginning October 1.  
Virginia Ryan, 1115 Washington Street, Waco, Texas, October 1, 1920, and February, 1921.  
Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.  
Mrs. Ura Synnot, 824 No. Ewing Avenue, Dallas, Texas.  
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.  
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.  
Isabel M. Tene, 469 Grand View Street, Los Angeles, Cal.  
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.  
October 15, Oklahoma City, Okla.  
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.  
Clara Sabin Winter, Fort Hays, Kansas Normal School, Hays City, November 15; Topeka, April, 1921.  
Mattie D. Willis, Classes New York, Carnegie Hall, Room 915, September 14 and June 6; Waco, Texas, November 15 and February 7.

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## CARUSO JAMS MEDINAH TEMPLE AS CHICAGO SEASON OFFICIALLY OPENS

Manager F. Wight Neumann Inaugurates What Promises to Be the Windy City's Most Brilliant Year with no Less a Personage than the Great Tenor Himself—Artists' Trio Draws Small but Enthusiastic Audience to Orchestra Hall —Jenny Lind Celebration

Chicago, Ill., October 9, 1920.—The 1920-21 season is on. To F. Wight Neumann goes the honor of opening the musical activities, and with no less a personage than Enrico Caruso, it was indeed a master stroke of showmanship. Medinah Temple's 4,500 seats were all occupied, while another legion of music lovers listened, from seats placed on the stage, to the phenomenon of the musical realm. The settings were similar to those used at a previous concert by Caruso, while a raised platform, much on the order of those used in prizefights or wrestling matches, erected in the middle of the stage, permitted the listeners to see as well as hear one of the greatest musical drawing cards of the day. To use space to review in detail the opening concert of the season seems out of place. Caruso is Caruso, an undefeated vocalist, and, although now and then a challenger springs up, Caruso, the unvanquished, reigns supreme as the tenor of the day. Although only three numbers were inscribed on the program, he sang after each at least five encores, making his contributions no less than fifteen songs and possibly twenty, as the reviewer lost track. Few singers, if any, could run a vocal race with this exceptional singer, as, indeed, his contributions on the program were, to say the least, taxing and as heavy as though he had sung "Tristan" twice in the same day. If so much is said here concerning Caruso's herculean vocal power, it is done with reason—namely, to prove that, besides being the possessor of a voice such as only few mortals have ever been blessed with, Caruso knows how to use it as never to tire. In glorious voice, he poured out his golden tones as generously as of yore and awoke the greatest enthusiasm throughout the course of his program. The tenor was assisted by Alice Miriam, soprano, and Albert Stoessel, violinist. The soprano of the Metro-

politan Opera was seemingly nervous, and, due no doubt to that reason, did not give of her best. Her contributions consisted of the aria "Depuis le jour," from "Louise," and a group of songs including Frederick W. Vanderpool's "Values," Bartholomew's "A Song in the Night" and Walter Morse Rummel's "Ecstasy." Miss Miriam was generously applauded and readily consented to add several numbers to her printed list. Mr. Stoessel made a splendid and lasting impression as a violinist of the first rank in Paganini-Kreisler's "Prelude and Allegro," "Spanish Serenade," by Aviles-Stoessel, and his own "Humoresque." His third contribution was not heard by this writer, who likewise did not hear Miss Miriam in the aria "One Fine Day," from "Butterfly," nor Caruso's last group. The audience showed unmistakably the enjoyment derived from Mr. Stoessel's excellent playing, rewarding the artist with thunderous plaudits and insisting on more. Although it was impossible, at this writing, to find out officially the receipts of the concert, with the scale of prices charged, a conservative estimate of between \$21,000 and \$22,000 would, no doubt, come within \$500 of the official figures. It was indeed a most pleasurable day for F. Wight Neumann and for the thousands who heard this unique concert.

### ARTISTS' TRIO AT ORCHESTRA HALL.

The Central Concert Company gave its initial concert of the year at Orchestra Hall on Monday evening, October 4. Although it does not seem in the province of this department of the MUSICAL COURIER to give advice to managers, an exception will be made in regard to the Central Concert Company, for which organization the writer feels most kindly inclined. A lack of publicity and advertising resulted in the non-support on the part of the public of this concert. It is doubtful if the Caruso concert could have been as financially successful as it was had not F. Wight Neumann advertised up to the last moment his attraction; but the Central Concert Company thought otherwise, with the result that the money saved in advertising must have been lost elsewhere. It may be that the methods in use in Chicago are foreign to this new managerial office, and only with the desire of setting it aright is the above criticism published.

Grace Wagner, soprano; Carolina Lazzari, contralto; Renato Zanelli, baritone, and Frank LaForge, composer-pianist, were the artists who furnished the program. Miss Wagner made, on this occasion, a very successful debut in this city. Endowed with a beautiful soprano voice of pleasing quality, wide in compass, and voluminous, she gained many friends also by her charming personality. Her contributions, like those of the other artists, were operatic, and consisted of the aria from Massenet's "Herodiade," the duet from "Don Giovanni" with Zanelli, and the one from "Madame Butterfly" with Miss Lazzari. Carolina Lazzari, well remembered here since the days when she sang with much success at the Auditorium as a member of the Chicago Opera Association, has since then made big strides in her art, as was conclusively demonstrated at the concert under review. She made her first appearance with the aria, "Oh, My Heart is Weary," from Goring Thomas' "Nadeshda," and before many measures had been sung the audience realized that it was listening to one of the big contraltos of the day. In splendid fettle, the young artist gave of her best, pouring out her luscious tones, cascading from her golden throat as many diamonds and rubies. At the conclusion of the number, the ovation tendered her well justified the adding of numbers, which were received on the part of the public with the same spontaneous plaudits as at the first contribution. Miss Lazzari was also heard in conjunction with Mr. Zanelli in the duet from "La Favorite" and in one from "Madame Butterfly," besides singing with Miss Wagner and Mr. Zanelli the trio "Carnival," by Fourdrain; "Flanders' Requiem," by Frank LaForge, and "Indian Love Song," by Lieurance. Mr. Zanelli, who was recently highly feted at Ravinia, sang for his solo number the prologue from "Pagliacci" in his customary manner. He, too, found at the hands of the public a most cordial reception, if the tumultuous applause that greeted him at the close of the number can be taken as a mark of approbation. His encores seemed also to gratify his listeners, as they were received with the same volcanic demonstration as his printed selection. Frank LaForge, a great favorite, played beautifully on the piano his own "Romance" and also in his own artistic fashion the Beethoven "Dance," after which came his printed selection. To conclude, there were many interesting features to be noted at this concert—the size and the attitude of the audience, the excellent singing of some of the selections by the soloists, the mournful manner in which the "Carnival" was sung, and the inaccurate way in which the Mozart duet was rendered. But why criticize when those who paid seemed pleased?

### ELLA LEWIS TO BE MARRIED.

Ella Lewis, secretary of the Chicago Musical College, has resigned from that institution as she is to be married next week to Carlos Reimers, of Toronto. The wedding ceremony will be a quiet one, and the happy couple will motor to Toronto, where the future Mrs. Reimers will make her home. Congratulations and best wishes to Ella Lewis, who has made many friends in Chicago since coming to this city over a year ago to take up her duties at the Chicago

Musical College, where her efficient work was much praised. Ella Lewis will take with her the regrets of the many teachers of the school and also the hearty congratulations of all for a happy married life.

### JENNY LIND CELEBRATION.

It is seldom that these columns are opened to a moving picture theater, yet an exception is made when musicians of notoriety are invited to appear on the program. This infraction to the rule, therefore, is made in behalf of the Barbee Theater, so well managed by W. S. Barbee, who had the splendid idea of presenting one of the best coloratura sopranos in Chicago to impersonate Jenny Lind, rendering the songs that the great Swedish nightingale sang in Chicago in 1851. The costuming and the setting reflected credit, not only on the coloratura soprano heard on this occasion and W. S. Barbee, but also on Ora Lightner Frost, who was in more than one way responsible for the big success of the added attraction. Packed houses were the general rule during the week, proving once more that good music is enjoyed even in moving picture theaters.

RENE DEVRIES.

### DIPPEL TESTIMONIAL CONCERT POSTPONED.

The Dippel testimonial concert announced to take place on Thursday afternoon, October 14, has been indefinitely postponed.

### LOUISE ST. JOHN WESTERVELT WINNING SUCCESS.

Martha Cook, soprano, pupil of Louise St. John Westervelt, who is well remembered for her successful appearances here last season, is at present touring with the Lighter Light Opera Company. The tour opened October 4 in Pittsburgh, Pa., and will include Williamsburg and Harrisburg, and next month will take in Canada, then back to the States for a long tour. The tour opened with "Ruddigore," in which Miss Cook assumed the leading soprano role and scored heavily with press and public alike.

### SAMMIS MACDERMID STUDIO NOTES.

A new mixed quartet, composed of Juanita Whicker, soprano; Doris Doe, contralto; Paul Mallory, tenor, and Orrin Russell, bass, will appear the week of October 18 at the Central Park Theater. This organization, which will be known as the MacDermid Mastersingers, made its initial appearance at Waterloo, Ia., September 16, receiving lavish praise from the press.

The regular Thursday afternoon studio recitals commenced September 30, the program being given by Inez Shaffnit, coloratura soprano, assisted by Helen Wing, composer. The MacDermid Mastersingers appeared the afternoon of October 7, and Susan Brown, soprano, will give the recital on October 14.

Juanita Whicker has been engaged by the Congregational Church at LaGrange, Ill., and Doris Doe is soloist at First Church of Christ, Scientist, in the same city.

### LA MOTTE IN DETROIT AND CHICAGO.

Due to Louis Graveure and his manager, W. H. C. Burnett, Georgette La Motte, the young pianist, will make her Chicago debut on October 14, even though the concert for which she had first been engaged has been postponed indefinitely. As has already been announced, Miss La Motte was to have made her first appearance here at the Dippel Testimonial Concert, announced for Thursday afternoon, October 14. Hearing that it had been postponed, Miss La Motte was grief stricken, but through the kindness of Louis Graveure and his manager, she is to appear here Thursday, but in the evening, October 14, at Orchestra Hall, in joint recital with that prominent baritone, postponing her debut but a few hours. She has also been engaged through her manager, Ora Lightner Frost, for a joint recital with the same artist in Detroit on October 11, taking the place of Eleanor Painter, who is ill.

### BIG ENROLLMENT AT BUSH CONSERVATORY.

In the tremendous enrollment registered at Bush Conservatory since the opening of the fall term is reflected the unprecedented conditions prevalent in the educational world this year.

Not even last year, when the attendance at Bush Conservatory and nearly all other schools broke all records (Continued on page 40)

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## BERLIN

(Continued from page 23)

the president of the Swedish Musicians' Union, G. Lemons, of Stockholm, who was accompanied by the secretary of the Norse Union, Mr. Karlander, and a number of prominent Swedish musicians. These men have come to Berlin and to Leipzig on an official mission to study the organization and the social institutions of the German Musicians' Union, and to inspect the principal opera houses, conservatories and concert establishments with a view of applying the advantageous features in Sweden as far as this appears desirable and practicable.

## THE ANBRUCH CONCERTS.

A new feature of the ensuing season is a series of concerts of orchestral and chamber music devoted wholly to the works of contemporary composers, under the auspices of the Anbruch, a society organized by Dr. Otto Schneider, of Vienna. Dr. Schneider is the editor of a new Viennese periodical which he has christened "Anbruch," i. e., "dawn," "commencement." In agreement with the modern tendencies of this periodical, Dr. Schneider organized the "Anbruch Concerts" in Vienna last winter, and this season continues his pioneer work in Berlin, feeling that this city, after all, is a more vigorous and promising soil than Vienna in its present dilapidated condition.

The first orchestral concert of this series took place last week and was dedicated to Gustav Mahler. The conductor was Dr. Heinz Unger, a young musician of quite extraordinary gifts as an orchestral leader, who last season surprised the Berlin public by his finished renditions of Mahler symphonies, although he had thus far devoted his principal efforts to the study of law. In spite of his lack of practical experience he again won the approbation of the severest critics and he bids fair to achieve great things if he succeeds in developing his gifts in a more versatile way. Thus far he has limited his activity to Mahler's music, which he interprets with genuinely glowing enthusiasm.

## PUCCINI TO THE FORE.

The opera season thus far has brought nothing new. The two opera houses have contented themselves with the presentation of the usual repertory works. The Staatsoper has revived, as has already been mentioned, Puccini's "La Bohème," with a new cast and new decorations, which, however, do not constitute a considerable improvement over the excellent renditions of the opera, to which former seasons have accustomed the Berlin public. Robert Hutt, tenor, and Lela Artôt de Padilla, soprano, in the principal parts, were much applauded, of course.

## CLAIRE DUX AS OPERETTA QUEEN.

The operetta theaters, on the other hand, have been extraordinarily busy in these first few of the season's weeks. No less than four new operettas (minor events of local importance not counted) have already been produced. A real sensation was offered to first nighters at the Metropole Theater, for some years the favorite home of light opera in Berlin, where Emmerich Kálmán's latest operetta, "Das Hollandweibchen," has just been launched. The dashing Fritz Massary has left this scene of her triumphs and Claire Dux, ex-prima donna of the Staatsoper, whose quarrel with that institution has banished her from the "serious" stage, has now turned to music of the lighter vein. As star in Kálmán's operetta she nightly delights her multitudinous admirers by the charm of her action and the incomparable beauty of her vocal art. Never before, perhaps, could musical comedy in Germany boast of a vocal artist of similar rank, and the brilliant success of the new piece was principally due to her. Kálmán, the composer of the popular "Czardas Princess," did better work when he clung more closely to the accents of his native Hungarian music. At present he writes more smoothly, more fashionably, so to speak, but with less fire and personal charm.

## MORE OPERETTA HITS.

Another strong success was scored by "Der ersten Liebe goldne Zeit" ("The Golden Time of First Love"), the new operetta of the Theater des Westens. Jean Gilbert, its composer, has added one more to the long list of his pieces, which are the delight of the millions who regard the treasures of "artistic" music as oppressive. Few musicians know how to satisfy the vulgar musical instincts of the masses as well as Gilbert. Moreover, his somewhat brutal but catchy rhythms have a certain typically Berline swing, which makes them doubly attractive to the crowd.

Eduard Künneke, who in recent years has become a favorite of the Berlin public, also writes music of a lighter vein, but nevertheless of excellent workmanship, musicianly stamp and agreeable melody. His latest operetta, which will probably fill the "Theater am Nollendorf-Platz" during the greater part of the winter, is entitled "Wenn Liebe erwacht" ("When Love Awakes"). The fourth of the season's successes is by Georg Jarno, the recently deceased author of many operettas of universal fame. "Die Csikosbaronesse," as it is called, again takes refuge in the much-polluted Hungarian gipsy music. However, it, too, has its merits and will no doubt make its way.

## NEW PIANISTS.

A number of debutantes and minor stars have begun the merry-go-round of recitals, among them Edward Weiss, an American and a pupil of Busoni, who played his master's "Indian Diary" and fourth ballet scene. Another young pianist, a Hungarian girl named Ilona Kabos, has made her first appearance in Berlin and scored a remarkable success by her finished rendering of the Bach-Busoni toccata and fugue in C major. This very remarkable achievement gives her a standing in the front rank of the younger pianists.

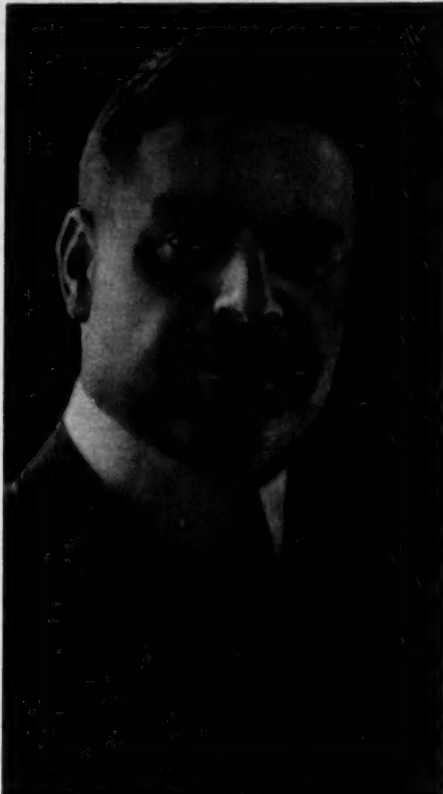
H. L.

## Dudley Buck Pupils Score

If it is truly said that the joy of the master is in the success of the pupil, then Dudley Buck should feel very happy indeed these days. The Buck studios in West Sixty-seventh street, New York, are the scenes of many and varied activities and from the many artistic pupils of this pedagogue comes word of their success.

Marie Morrissey is on an extended tour, this month her activities being confined to the state of Indiana, with a Chicago appearance for the last of the month. Edgar

Schofield is at present on tour with Geraldine Farrar. Allen Hinckley has made himself felt as a real musical factor at the Kansas City Conservatory of Music, where he is a highly valued member of the faculty. Marjorie Pringle has scored a very real success as the prima donna in Victor Herbert's "My Golden Girl," which is on tour. Thomas Conkey was engaged as leading man for "The Tempta-



DUDLEY BUCK,

Vocal teacher and coach.

tions of Eve" which opened October 7. As soloist at the Globe concerts in New York, Margaret Clarkson won a pronounced success, her beautiful voice thoroughly delighting the large cosmopolitan audience.

## EVERYTHING QUIET IN PARIS

(Continued from page 16)

could make the repertory interesting. In other words, there is no French Wagner, nor even a French Strauss. Still, the idea has some merit. But why do the French propose so much and do so little? While they are talking about it the Germans and the Dutch are going ahead and doing it.

## NEW OPERAS.

Jean Nougues, whose "Quo Vadis" has played so many years here and in America and South America (with lions and tigers and "sensational" costumes) has just completed two new works: "Le Scarabee Blue" and "L'Homme qui rendit son ame au diable," which will (perhaps!) be given simultaneously in Paris, London and New York. He is just completing a "grand and copious production" (his own words!)—"Le Cirque a Travers les Ages"—which will be given at Brussels in December at the Cirque Royal.

Alfred Bruneau, now sixty-three years old, the famous naturalist and realist of the Zola school of many years ago, whose early aim was to put the music in its proper place, i. e., subordinate to the drama, seems to have reformed, and his latest work, "Quatre Journées" (1916), is said to have been a dramatic poem of decidedly lyric character. A new work of his is announced—"Le Roi Candaule."

Sylvio Lazzari, composer of numerous operas which have had only moderate success, announces that he is writing no new opera but is composing a symphony entitled "Tableaux Maritimes" which will be on the programs of the Padeloup Orchestra.

## AMERICAN TEACHERS RETURN.

Mme. Giulia Valda is again in her old apartments, Avenue Niel, and is resuming her work, previously interrupted by the war.

Mme. Regina de Sales arrived in Paris a month ago. At last accounts she was still looking for an apartment.

FRANK PATTERSON.

## Heifetz Off for London

Jascha Heifetz recently sailed for London accompanied by his pianist, Samuel Chotzinoff, and members of his family. The distinguished violinist will make a tour of Great Britain, under the management of the Wolfsohn Musical Bureau.



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## GOTHAM GOSSIP

## NEW YORK STATE M. T. A. MEETING.

The special general meeting of the New York State Music Teachers' Association took place in Studio 810, Carnegie Hall, October 5. It will be recalled that at the previous meeting, June 22, at the same place, considerable acrimony and accusations were exchanged.

President Haywood opened the meeting, which was attended by about forty people, with the request that every one should listen with unprejudiced minds, promising to show actual conditions of the association. This meeting was called for the specific reason of recommending amendments to the constitution. It might be termed "The Association, versus Dissenters." A committee of five had been named to call this meeting. He read a letter issued by the committee, from which Mr. Russell's name had been erased. He thought this was a representative gathering. Mr. Bogert asked for criticisms of the minutes sent out last week by the committee, whereupon Mr. Russell said that he objected to the entire proceedings of this evening. Said he: "That circular did not even print the names of the members who signed a leaflet issued by our sub-committee last winter. I object to the autocracy of the association, which should be democratic." A recess was taken while Mr. Russell went to his studio to obtain this leaflet, issued by him and his sub-committee last season. President Haywood read the entire leaflet, on which the following signatures appeared: J. Warren Andrews, Carl G. Schmidt, Charles H. Farnsworth, W. J. Baltzell, H. Brooks Day, George C. Gow, William H. Hoerner, J. Christopher Marks, Edmund Severn, Frank Shearer, C. I. Valentine, Robert J. Hughes and L. A. Russell. Mr. Russell stated that he sent this leaflet to all the men whose names were signed to it; that he understood the association was on this evening to recommend amendments to the constitution. Mr. Bogert requested that Mr. Russell should present all the facts. Dr. Farnsworth said: "Let's get together. This pressure of dissatisfaction should result in uniting factions." Mr. Russell felt he was "the goat." He asked: "What is the feeling of those present toward the constitution and by-laws?" Mr. Bogert admitted the association had failed to establish a successful position, and asked for a constructive plan. Mr. Russell stated that such a plan was stated in his leaflet, whereupon Mr. Bogert asked for proposed amendments. Mr. Russell contended that definite action should be taken at once, and Mr. Farnsworth suggested a committee should work out changes in the constitution. The president stated that it was impossible for this meeting to take final action, because two-thirds of the members of the council must recommend changes. Mr. Russell said: "We should not forget this is a State association, those here representing the city only." Mr. Bogert wished to know how up-state members felt about it. Miss Hodgkinson said that no interest was manifested up-state. Mr. Farnsworth said that he took for granted that the patient was sick, and something must be done to cure him. Mr. Wright defended the present constitution, originally created for the American Guild of Organists, where it has worked admirably twenty-five years. He and his committee modified it to fit the State Association of Music Teachers; that the attack seems to be on the power of the council and on the idea of examinations, which are not compulsory.

(A voice): "It is a shame that our young president should come home after these meetings in almost a nervous breakdown."

(The President): "The lady is out of order."

(Mr. Russell): "What do you suppose was my own condition?"

Mr. Russell said it was not fair that husbands should bring their wives to these meetings to attack him. He is willing to discuss this entire matter before the public.

Dr. Farnsworth says: "Let us stop talking and do something." He moves a questionnaire should be issued by the committee to all members, asking their opinion of the present constitution. (Seconded and carried.) Mrs. Loos-Tooker mentions the sixty life members obtained at Albany, of her own delightful experience at the large conventions of the past, and asks that all should work unselfishly. Mr. Hughes felt that President Haywood would be fair; that the glorious days of the association were those of the past. Mr. Shay said he could tell of his objections to the present constitution, but would let it go so that we could come to a constructive program. Mr. Russell says innuendo always existed at these meetings, he being the apparent one to heap blame upon.

## PEOPLE'S LIBERTY CHORUS CONCERT.

Several hundred mixed voices took part in the October 4 concert of the People's Liberty Chorus, High School of

Commerce, 155 West Sixty-fifth street. Mr. Camileri, conductor, is a veritable whirlwind at the piano and in his instruction and conducting of this chorus. They sang: De Koven's "Recessional," the chorus "Alpha and Omega" (Gounod), and a folk song, "Long, Long Ago," with much power but little expression. Hanna Butler, soprano, sang standard modern songs with graceful interpretation, warmth, a notable trill and superior style, singing "Perhaps" as encore. Philip Spooner, tenor, received big applause for his singing of operatic and other numbers, well deserving this because of beauty of voice and distinct enunciation. He sang "Herbert's 'Smoke Song'" as an encore. A feature of the affair was a delightful impromptu address by Julia Arthur, the well known actress, which was wildly applauded. Harriet F. Rutledge and Joseph Wynne were the accompanists.

## DEMAREST ORGAN RECITAL.

Clifford Demarest, F. A. G. O., gave a recital on the big organ at Washington Irving High School, October 3, playing works by composers of six different nations. There was plentiful variety in this program, which closed with his own "Evening Meditation" for piano and organ. (Name of the pianist not given.)

Ernest L. Crandall is now director of the lectures and organ recitals given under the auspices of the Board of Education.

## SOUTHLAND SINGERS' SEASON.

The home concert meeting and election of officers of the Southland Singers was held at Hotel Plaza, October 13. A

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very enjoyable and interesting season for 1920-21 is anticipated. Many musical and sociable afternoon affairs will be given at the Hotel Plaza, in addition to the usual grand concert, masque ball and luncheon. Rehearsals begin Wednesday evening, October 20, at 8 p. m., at 212 West Fifty-ninth street, under Conductor Leroy Tebb. The former officers of the association have all been retained, excepting that Willard Sektberg is to be the official accompanist. He is organist of Memorial Presbyterian Church, Dover, N. J., and is said to be a fine musician and very capable accompanist.

Mme. Dambmann, founder and president of the Southland Singers, has resumed instruction at her residence studio. She hears applicants for membership in the organization Monday afternoons by appointment.

## EDNA MINOR PRAISED.

From Troy and Saratoga come newspaper praises of Edna Minor's violin playing. This lady is a well known instructor, busy and successful in the metropolis. Two of her press notices follow:

Edna Minor played beautifully. She has the power to put into her music the expression its composer intended and that is the key to her success. All her numbers were delightful.—The Saratoga Sun.

Miss Minor's interpretation displayed deep study and brought out the touch of a true artist. She is in every sense of the word a promising young musician, and has possibilities for a remarkable future.—Troy Northern Budget.

## HENRIETTA SPEKE-SEELEY RESUMES.

Henrietta Speke-Seeley, the well known voice specialist and organist, closed her cottage at Fire Island last week. Her studios are in the Metropolitan Opera House (residence

studio, 2184 Bathgate avenue). She has had a fine, restful summer, during which she lost two pupils, however, through marriage, namely, Miss Thomas and Miss Jackson.

## MARYON MARTIN SETTLED.

Maryon Martin, of New York and Lynchburg, Va., has opened her new studio at 310 Madison street, Lynchburg. She looks for a very busy season, as usual. Hester Bussey is one of her pupils; she is very pretty and graceful, with a sympathetic voice of good quality, and plans to enter the light opera field.

## KITTY BERGER IN NEWPORT.

At the residence of Mrs. Francesco Paolo Finocchiaro, Kitty Berger gave a harp-zither recital, September 25, for a charitable object. The Newport News gives extensive space to this affair, which was very successful, being attended by summer residents and others. She played a harp-zither made for Patti, which the great diva herself once used. Men and women gathered about to see the beautiful gold inlaid "instrument of many strings," indeed a work of art, both as to large volume and sweetness of tone as well as beauty of design. Woods and metals of contrasting colors, and even "brilliant," were used with much skill. Mme. Berger was congratulated on the success of the recital.

## HELEN WOLVERTON BOTH COACH AND ACCOMPANIST.

Helen Wolverton, who coaches and accompanies many leading singers and violinists of the day, has resumed her work and is extremely busy. She is the official coach at the New York School of Music and Arts.

## CO-OPERATIVE SOCIETY ANNOUNCES CONCERT ARTISTS.

R. Fisher, secretary of the Co-operative Society of Concert Artists, has issued notices as follows: "Wanted, a young lady cellist for splendid engagement. Wanted, sopranos, contraltos, tenors, basses for concert and stage work." The last meeting was held October 4. Hans Kronold is president of this society.

## JEAN NESTORESCU ISSUES NEW CIRCULAR.

Jean Nestorescu, that excellent violinist, whose recital in the Lewisohn mansion, Fifth avenue, last season was such a brilliant affair, and who has played for numerous societies in New York, has issued a circular with flattering press notices from many countries. John Wesley Miller, his new manager, has booked him for Bridgeport, Providence, New Bedford, Scranton, Worcester and Boston in the near future. September 26 he appeared with Mana-Zucca at the Italian Music League affair. Other engagements of note are pending.

## C. MORTIMER WILSON WINS \$500 PRIZE

"New Orleans," the overture by C. Mortimer Wilson, was awarded the \$500 prize offered by Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion theaters, following a hearing of three overtures entered for the prize competition, at the Rialto Theater, October 8. The judges were Victor Herbert, Joseph Zuro and Artur Bodanzky. Eighty-five compositions were received, and at the hearing on October 8 the three performed were "Overture Triomphe" (Baron), "Romantic Overture" (Seiter) and "New Orleans" (Wilson). The first was distinguished by joyous, compact themes, marchlike in form and contents; the second, though entitled "Romantic," was tragic in spirit, modern in contents and instrumentation, and "New Orleans" was the shortest of all (only five minutes), in which the composer had something to say and knew how to say it. It is frankly in the real darkey style, with negro themes, short, snappy and right to the point. At the close the composer was called to the front, where congratulations were showered upon him.

## Seidel Returns to Lexington Theater

Toscha Seidel, violinist, who appeared with Harold Bauer at the opening of the series of Sunday night gala concerts at the Lexington Theater under the direction of the Musical Bureau of America, has been engaged for a second appearance for Sunday evening under similar auspices, also at the Lexington.

Anna Fitzu and Saccha Jacobson will furnish the program for Sunday evening, October 24.

## Macmillen with National Symphony

Francis Macmillen, the violinist, will be the soloist at the next pair of concerts of the National Symphony Orchestra in Carnegie Hall on next Sunday evening. This concert will begin the second evening series of the orchestra and Mr. Macmillen's first appearance on the concert stage here since his discharge from the American Expeditionary Forces in which he served as first lieutenant.

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## REVIEWS AND NEW MUSIC

## BOOKS

**LONGMANS, GREEN & CO., NEW YORK**  
**Technique and Interpretation in Violin Playing**, by Rowsby Woof, F.R.A.M., and Professor at Royal Academy of Music, London

This is not a far fetched, discursive or technical work, but one calculated to appeal to everyone interested in the violin. The author says he has long felt the need of tabulating in concise form some of his ideas on violin playing. He has certainly placed the result of his cogitations in clear, very modest but assured manner. The several heads of chapters include "Chamber Music," "Choice and Care of Violins," "Strings and Other Accessories," "The Lesson," "The Left Hand; Intonation," "Position of the Wrist," "Scales, With Various Methods of Fingering," "Hands With Poor Stretches," "Trills," "The Bow," "Spiccato, Martele, Staccato," "Arpeggio, Ricochet, Legato," "Expression and Interpretation," "Vibrato," "Phrasing," "Rubato, Rhythm and Time" and "Conclusion."

He calls attention to the "rich and somewhat morbid tones of the viola; the brilliant tone of the violin; the deep, full notes of the cello, the last-named in many respects the most beautiful of the three." He says that the great charm of stringed instruments is their almost human capacity to sing, revealing every shade of emotion. He suggests that a child of six is old enough to begin lessons on the violin, of course providing him with a good sized violin. Some children are able to handle a full sized violin at ten years, and when possible this should always be done. He thinks that a violin of one of the Italian masters is the best choice, provided it is in good condition. Many bad cracks, or traces of worm are very bad; such a violin should be avoided. The next best are the French fiddles, those of Lupot, Sylvestre, Pique, etc. It should be wiped with a silk handkerchief after using, and no spirit or chemical of any kind should be used on it. A few ounces of shot poured into it, shaken, will clean it thoroughly. Keep the violin in a warm room, especially in the spring. Players who suffer from moist fingers should use silk E strings, which are not so brilliant as gut strings; still this difference is not discernible to the ordinary listener. Frayed strings should be removed at once, as the poor tone they produce seems to affect the entire violin. The author says that it should be the aim of every teacher to make each lesson of enduring value to the pupil. Many hints are given as to the way this can be done. Errors in the holding of the violin are named, with remedies. How to play major and minor intervals successfully, difficulty in playing octaves, with exercises to overcome this, is given space. How to use the bow to best advantage, illustrated with many passages from standard works, is an interesting chapter. Over and over he says it is most important to do all this very slowly. Variety of tone, the unintentional crescendo, producing an hysterical effect, is named, and the adagio from Bruch's concerto in G minor is quoted as a horrible example of how not to play it. The "big tone" which some violinists aim for is not usually a pure tone, and does not carry well. Quality of tone is more important than quantity, for it carries better. Overdone vibrato is annoying, not artistic, but vibrato combined with expression is always satisfying. The ludicrous result of playing the Beethoven concerto with light bow, and the Saint-Saëns "Rondo Capriccioso" with heavy bow, is mentioned. The proper manner of playing certain passages from Bruch, Bach, Beethoven, Tschaiakowsky, etc., is printed. The tasteful manner of using rubato is named, and throughout the booklet of a hundred pages, advice and instruction are combined, showing him to be a thoughtful writer and experienced teacher.

**BRENTANO'S, NEW YORK**

"The Standard Operaglass," by Charles Annesley

This comprehensive book, giving the scores of all operas of consequence, and some of no consequence at all, is not new; it was, in fact, first brought out in 1899, and this is a new edition, revised and brought to date. It contains two hundred and thirty-five operas, told in story form, something like Charles and Mary Lamb's "Tales from Shakespeare," and the "prelude" by that genius music writer, James Huneker, is one of the attractive features. The operas range from 1714, when Gluck was born, to Goldmark, Wolf-Ferrari, Zandonai, and among Americans, Horatio Parker, Frederick S. Converse, Walter Damrosch and Victor Herbert. It is too bad that errors such as "Glück" for "Gluck" and "Rubenstein" for "Rubinstein" appear, as on pages 14 and 19. Huneker says "the author does not burden you with superfluous comment, and he tells his story neatly, rapidly, and without undue emphasis. He reverences the classics, does not disdain mediocrity, admires Wagner, and is liberal to the younger men. What more can one ask?"

Works never performed nowadays have been resurrected by Mr. Annesley, among them "The Folkungs" by Kretschmar, "Ingrid" by Gramman, "Love's Battle" by Meyer-Helmund, "The Sold Bride" by Smetana, etc. However, it makes for completeness, for one can hardly name an opera written previous to 1918 which is not listed here, with story in detail. The print is clear, on extra light paper, so that the 800 pages of the book may be carried in a good sized pocket. Such folks as go to the opera without knowing the story of the work should hide their heads in shame when such a compendium is obtainable.

## MUSIC

**G. SCHIRMER, NEW YORK, BOSTON**

Six Song-Stories for First Grade Pianists, by Mathilde Bilbro

"Five Little Hunters and the Big Black Bear" is the first of this set, in which the easy music has accompanying words, telling exactly what the music stands for. Considerable musical humor is found in this tragic tale. "A Fable" is about the mountain and the squirrel, and their quarrel, in which the squirrel says "If I cannot carry forests on my back, neither can you crack a nut." It is a pretty little scherzo. "I Wonder if the Lion Knows" and

"The Week Song" are interesting, the latter telling off the days of the week, and the many duties each brings, ending

"Soon the day is gone, and then there comes Another Monday!"

"In Mammy's Day" is a negro tune, the words alluding to night-time and the mammy who tells little stories when all the others are away. She tells of the time when she was young, how the little Pickaninies used to play, about the old banjo, and the great jubilation on the old plantation. All the pieces have refined character, are printed distinctly, and marked with the proper fingering. An attractive title-page, of children playing on a big lawn, some of them attired as Indians, the colors in green and brown, ornaments the front.

**Cadenzas to Classical Piano Concertos**, Edited by Edwin Hughes

The cadenzas to three Beethoven and four Mozart concertos are included in this set. Those to Beethoven are by Reinecke and Saint-Saëns, to the concertos in C major, C minor and G major. Their musical worth was proven long ago, the present writer having played them under Reinecke in Leipzig in 1890. These editions are beautifully distinct, and include utmost detail, such as fingering, phrasing, pedaling, metronomic marks, etc. For this, editor Hughes is to be complimented and thanked, for it must have been a tremendous job. As time passes these concertos are sure to be played more and more, so that it will prove of tremendous use to future students of the highest in piano literature.

**CARL FISCHER, BOSTON, NEW YORK, CHICAGO**

**Elementary Violin Method**, by Maia Bang

Founded on Leopold Auer's principles of violin teaching, this work, in two volumes, appears in two languages, English and Spanish. Everyone knows the place of Professor Auer in the violin world, of his many brilliant pupils, all of whom, sooner or later, come to America and win American honors and dollars galore. Miss Bang has gone into the elements of violin playing thoroughly. Part I consists of the elementary rudiments, exercising material and pieces in the keys of C, G, D, A and E major and relative minors. Part II contains exercises and pieces in the flat keys and minors, for gaining technical control of the left hand, and moderate skill in bowing. There is a supplement containing daily exercises by Professor Auer, and all this, if faithfully studied with persistence and patience, should result in making a first-rate fiddler of the student. From the very start, the student's part has accompaniment by the teacher, on his own violin, making considerable variety in the harmony. Pictures show the proper way to hold the bow, and there are many familiar melodies in part II. The technical supplement consists of a series of daily exercises for gaining flexibility of the left hand fingers, and dexterity in various styles of bowing, specially written for this method by Professor Auer. The work closes with a list of forty-eight famous players whose names are imperishable in the violin world, and of these some seventeen have appeared, or are at present in America.

**J. FISCHER & BROTHER, NEW YORK AND BIRMINGHAM, ENGLAND**

**Two Songs by W. Rhys-Herbert—"Love's Admonition" and "Come Listen, O Love"**

This is another truly American-style lyric, Charlotte Mew being the poet of the first song, and Joaquin Miller of the second. They both advise the fair maid, the wooed one, to "make hay while the sun shines," for "love is not always here."

"When his song faileth  
 And the ship saileth  
 No voice availeth  
 To call back these."

So make a note of this, maidens all, and say "Yes" ere he wanders elsewhere! Rhys-Herbert, Welsh-American composer, has much to his credit in the line of vocal music, but nothing more natural, fluent, and appealing than is found in these two songs. He has the knack which comes from intimate acquaintance with voice and piano, of writing equally well for both, so the songs move on with

perfect freedom, singable, melodious, with climax, and sure of telling effect.

"Love's Admonition" is dedicated to that excellent American tenor, Theo Karle, pupil of Edmund J. Myer (another American).

"Come listen, O Love, to the voice of the dove,  
 Come harken and hear him say,  
 There are many tomorrows my love, my love,  
 There is only one Today."

says Miller, the poet of the West, in the opening stanza of this song, "Come Listen," which is of somewhat more sentimental nature than the first. To a triplet accompaniment, followed by arpeggi, the song proceeds very prettily, animated, with fine harmonies throughout, and ending on the unusual chord of 6-5-3, with the tonic as the bass-tone. Dedicated "To Marcia Brown Davenport."

"The Gray Winds, Dream. Laden," Song by Eastwood Lane  
 Cathal O'Byrne wrote this unusual verse, describing the bending grasses, with the track of the silver shoon, and comparing this with the dimlit aisles, memory's garden, where the old dear tune goes crooning. . . . Much freedom of key and of movement are characteristic of the song, which is marked "quietly, with subdued fervor." Range low F up an octave.

**M. WITMARK & SONS, NEW YORK**

"Your Spirit Dwells With Me," by Arthur A. Penn

This beautiful song, both in musical and literary sentiment, is indeed worthy of the efforts of the composer, whose "Smilin' Through" was directly responsible for and the inspiration of Jane Cowl's play of the same name. The music has an unusual appeal, which offsets the deeper meaning of Mr. Penn's own lyrics. The song is bound to find a place in the repertory of discriminate artists.

**WHITE-SMITH MUSIC PUBLISHING CO., BOSTON, NEW YORK, CHICAGO**

**Four Easy Pieces for Violin**, by Hannah Smith

This respected New York piano teacher who has written so much for our youth enters the violin field with this series of very pretty, playable and musically interesting pieces. "Cradle Song" is the first; it is evident that dolly is dead, the song being in A minor, sorrowful, characteristic. "Mandolinata" is a genuine, even if simple, Italian serenade, with all the characteristics of that form of music. "The Sandman" is drowsy music, suggestively nocturnal in mood. "The Shepherd's Song" is also minor music, sounding as if a lonely sheep-herder was playing on a mountain-top, and longing for her. The set is marked op. 38, which gives some idea of Miss Smith's activity as composer.

**Van Grove in New York**

Isaac Van Grove of Chicago is spending several days in New York prior to leaving for his tour with Mary Garden.



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## CHICAGO

(Continued from page 36.)

since before the war, was there such a rush of pupils as this season has shown. Students from all parts of the country have flocked to this splendid Chicago school of music, and despite the increase in equipment and enlargement of the faculty, the demand for time is still growing.

There have been several additions to the faculty for the season, and two members of the former staff have returned full of honors from a European tour. Edgar Nelson, conductor and pianist, Gustaf Holmquist, basso, have just reached Chicago after a remarkable tour of Sweden, in which they filled forty dates with the Swedish Choral Club, of which they were conductor and soloist, respectively. The trip was a triumphal tour from beginning to end, and they were received with royal honors and were decorated by the King himself.

In addition to the extraordinary receptions given them, the two musicians also gained distinction in being the first American artists (with the exception of one or two) to have made a European tour since the war.

The notable additions to the faculty include Cecile de Horvath, pianist; Florence Hodge, organist; Helen Fouts Cahoon and Emmy Ohl, sopranos, as well as several new associate teachers. Mme. de Horvath will make her Chicago debut on November 7 under the direction of F. Wight Neumann, preceded by a tour of the East, including a New York recital on October 21. She will also appear as soloist with the Philadelphia Orchestra in November, and a later date has been booked with the Detroit Symphony under Ossip Gabrilowitsch.

Miss Hodge is the well known Chicago organist; Mme. Ohl is a most successful teacher, as is also Mrs. Cahoon, who is gifted with a brilliant coloratura voice.

ESTHER HARRIS-DUA PUPIL IN RECITAL.

To have a repertory of over 100 selections and fifteen piano concertos, and to have played in concert and with orchestra twelve times, is indeed a record for a sixteen year old girl. Such is the record of Gertrude Weinstock, who gave a testimonial concert at Cohan's Grand last Sunday afternoon before a scattered and somewhat noisy audience. To her efficient teacher, Esther Harris-Dua, Miss Weinstock owes everything, as it was she who made it possible for this little artist to have the opportunity of so many orchestral appearances, and it is to be hoped that Miss Weinstock will not forget her benefactor, as so many young artists do when they have reached their goal. As is well known, Miss Weinstock studied for seven years under Mrs. Harris-Dua's able tutelage and appeared as soloist at practically every commencement concert of the Chicago College of Music (of which Mrs. Harris-Dua is president), winning nine medals. Also, through her teacher, Miss Weinstock played for the following renowned artists, all of whom had the highest praise for both pupil and teacher: Mischa Levitzki, Serge Prokofieff, Mana-

Zucca, Stojowski, Mme. Carreño, Serge Rachmaninoff, Arthur Friedheim, Fannie Bloomfield-Zeisler and many others. Hearing Miss Weinstock again last Sunday further convinced that she is indeed a pianist of remarkable talent and attainment, and with careful guidance should be one of the big artists of the future. Her program comprised a group of three Chopin numbers, a Beethoven sonata, the Rachmaninoff "Polichinelle," Moussorgsky's intermezzo, Tchaikowsky's G major "Humoresque," the Rachmaninoff prelude in G minor, and a Liszt Hungarian rhapsody, in all of which she has been heard by this writer in concerts in which her teacher presented her. Since last heard, however, there is noticeable in Miss Weinstock's rendition several little drawbacks which she



GERTRUDE WEINSTOCK,  
The sixteen year old pianist.

seems to have lately acquired and which mar her otherwise brilliant playing. Above all, Miss Weinstock should not lose her youthful vigor and spirit, which have been salient features of her playing, but of which on this occasion she seemed to have lost sight in the endeavor to exaggerate her heretofore conception of beautifully shaded pianissimos. As said before, Miss Weinstock has much to recommend her to the public and also she has much to be thankful for.

## CHICAGO MUSICAL COLLEGE CONCERTS BEGIN.

The Chicago Musical College opened its series of concerts in Ziegfeld Theater Saturday morning, October 9. The program was interpreted by winners of free scholarships in the piano, vocal and violin departments. The following were heard: Arvid Owens, student of Edward Collins; Teresa Huening, student of Rose Lutiger Gannon; Herbert Johnson, student of Alexander Raab; Frances O'Hayer, student of vocal department; Orwin A. Sale, student of Frederik Frederiksen; Faye Kahn, student of vocal department; Joseph Corre, student of Glenn Dillard Gunn; Lowell Wadmund, student of vocal department; Philip Kaufman, student of Leon Sametini; Olga Gates, student of vocal department; Wyoneta Cleveland, student of Rudolph Reuter.

Lectures on the History of Music will be given by Felix Borowski in Ziegfeld Theater on Saturday mornings at 9:15. The first lecture was given this Saturday morning.

Mary Wharton and Lillian Rogers, students of Alexander Raab, have been engaged as instructors at Belhaven College, Belhaven, Miss.

JEANNETTE COX.

## De Lys Not with Salmaggi

Edith De Lys announces that her association with the Italian Lyric Federation, the opera company of which Salmaggi is the head, has been broken.

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## SCHEDULE OF

## New York Concerts

## Thursday, October 14 (Afternoon)

Grace Freeman and Louise Scheuerman..... Aeolian Hall

## Thursday, October 14 (Evening)

Marie Dawson Morrell ..... Aeolian Hall

Amy Neill ..... Carnegie Hall

## Friday, October 15 (Afternoon)

Ida Geer Weller ..... Aeolian Hall

## Friday, October 15 (Evening)

Motion Picture Pageant ..... Carnegie Hall

Nora Power and Cathal O'Byrne..... Aeolian Hall

## Saturday, October 16 (Afternoon)

Josef Stopak ..... Carnegie Hall

Andre Polak ..... Aeolian Hall

## Saturday, October 16 (Evening)

Motion Picture Pageant ..... Carnegie Hall

(Giovanni Martinelli, Soloist)

Maude Doolittle ..... Aeolian Hall

## Sunday, October 17 (Afternoon)

Marguerite Namara ..... Aeolian Hall

Josef Lhevinne ..... Carnegie Hall

## Sunday, October 17 (Evening)

National Symphony Orchestra ..... Carnegie Hall

(Francis Macmillen, Soloist)

Ernestine Schumann-Heink and Eugene Ysaye  
Hippodrome

## Monday, October 18 (Afternoon)

Toscha Seidel ..... Lexington Theater

## Monday, October 18 (Evening)

Ottile Schillig ..... Aeolian Hall

Erwin Nyredghazi ..... Carnegie Hall

Pawlawa ..... Manhattan

## Tuesday, October 19 (Afternoon)

National Symphony Orchestra ..... Carnegie Hall

(Francis Macmillen, Soloist)

John Duke ..... Aeolian Hall

## Tuesday, October 19 (Evening)

Ruth Clug ..... Aeolian Hall

Pawlawa ..... Manhattan

## Wednesday, October 20 (Afternoon)

Pawlawa ..... Manhattan

Boris Paronov ..... Aeolian Hall

## Wednesday, October 20 (Evening)

Alfred Mirovitch ..... Carnegie Hall

Pawlawa ..... Manhattan

## Thursday, October 21 (Afternoon)

Cecile de Horvath ..... Aeolian Hall

## Thursday, October 21 (Evening)

Pawlawa ..... Manhattan

## Per Nielsen Active at Westminster College

After an exceedingly pleasant trip to Europe, where he visited Norway, Denmark, France and England, Per Nielsen has returned to Westminster College, New Wilmington, Pa., where he has been re-engaged as director of the music department. Owing to the recent death of his mother, Mr. Nielsen did not do as much concert work while abroad as he had intended, but instead confined his activities principally to private functions. He appeared at two of the European courts, presenting only American songs, among those making the deepest impression being Minette Hirst's "What is Life?" Mana-Zucca's "Big Brown Bear," songs by A. Walter Kramer, Arthur Penn, and several Witmark publications.

Mr. Nielsen had an interesting experience in Norway. The baritone, who comes from an old naval family, attended one of the weekly yacht races, and at its conclusion went to one of the boats, and there met an old friend whom he had not seen for many years. This friend introduced him to his companion, who was not only barefooted, but attired in the sailor's conventional uniform. Mr. Nielsen was surprised to learn that this unostentatious person was none other than the Norwegian Prince Olaf, a very democratic young man, evidently.

The baritone says he is glad to be back in this country, and is ready for an exceedingly busy season. In addition to his duties at Westminster College, he will also do some concert work, specializing in Norwegian folk songs. For the artists' course, which will be given at the college this winter, Mr. Nielsen already has secured the services of Julia Claussen, Marguerite Namara, Marie Morrissey, Rafaelo Diaz, Mario Laurenti, and Augusta Cottlow.

## Knickerbocker Opera Company in "Lucia"

Under the able direction of S. Avitabile, the Knickerbocker Opera Company opened its season, October 7, with a creditable performance of "Lucia" at the Majestic Theater, Perth Amboy, N. J. Grace Hoffman, as Lucia, scored a success. Signor Sinagra, in the role of Edgar, displayed a voice of resonant timbre, while Luigi Torre, as Henry, showed a voice robust in quality and colorful withal. Pierre Remington, the bass, was quite at home in the character of Raymond. Francis C. Torre is the business manager of the company.

## Grace Hofheimer Teaching in New York

Grace Hofheimer, pianist, closed a successful tour of the South on October 8. She will remain in New York from October 11 to 24, during which time she will do a limited amount of teaching at her Steinway Hall studio on the afternoons of October 12, 15, 19 and 22.

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## OPERA AT THE MANHATTAN

"RIGOLETTO," OCTOBER 4.

"Rigoletto" was given at the Manhattan, Monday evening, October 4, and a fine performance it proved to be. Ballester in the title role was excellent, and Lydia Lipkowska, as Gilda, also shared the honors. The others in the cast were Sinagra as the Duke, Zozano as Sparafucile, Stelle de Mette as Maddalena, Cervi as Monterone, Baldi as Borsa, Canova as Ceprano, etc. Sodero conducted.

"LA GIOCONDA," OCTOBER 5.

Ponchielli's work brought forth a large and very enthusiastic audience on Tuesday evening, October 5, to hear Bettina Freeman in the title role and Vincente Ballester as Barnaba. Miss Freeman has improved greatly since the days when she sang at the Century in the Aborn's season of opera, and she gave an excellent interpretation, both vocally and dramatically, of the street singer. Ballester made an impressive Barnaba, singing the role with remarkable beauty of tone and acting it with a sincerity which bespoke the finished artist. Others in the cast were Corallo as Enzo; Stella De Mette, as Laura; De Biasi, who was an Alvis worthy of special comment; Gertrude Weider, as La Cieca; Cervi, as Zuanne; Dellemolle as the cantore, and Baldi, as Isepo. Merolax conducted.

"LUCIA DI LAMMERMOOR," OCTOBER 6.

When "Lucia" was presented at the Manhattan on Wednesday evening, Regina Vicarino, who recently met with success in South America, sang the title role. Her portrayal of Lucia was indeed admirable and the audience recalled her many times. Pilade Sinagra replaced Corallo as Edgar, and, although not always true to pitch, he is a tenor of power and brilliancy. Mario, who sang Ashton, proved a singer of no mean ability. Others in the cast included Cervi as Raymond, Cetti as Norman, Homer as Alice, and Baldi as Arthur. Sodero conducted.

### Debut of Josephine Lucchese

The special matinee performance of "The Tales of Hoffmann," given by the San Carlo Opera Company at the Manhattan Opera House on September 29 was the occasion of the debut of a young American singer, Josephine Lucchese, from San Antonio, Tex., who took the part of the Doll in the first act. Miss Lucchese was a genuine surprise. Not only did she sing charmingly, but she carried off the role with all the savoir faire of an experienced artist. There was nothing to suggest the debutante. Piquantly pretty, she was a delightful doll to look at, and her stiff gestures and movements were genuinely comic. Her voice is pure and clear in quality and unusually warm for a coloratura, while her vocal technic was sure and more than equal to the demands of even this difficult role. All in all it was a most auspicious debut.

### Gatti-Casazza and Moranzoni Return

Giulio Gatti-Casazza, general manager of the Metropolitan Opera, got in last Saturday direct from Italy on the S. S. Dante Alighieri. Mr. Gatti-Casazza declined to speak of Metropolitan plans, saying that the annual announcement will be made during the coming week, but he did state that conditions in Italy were not half as bad as they look from the outside and that there will never be anything like Russian Bolshevism there. On the same steamer was Roberto Moranzoni, the Metropolitan conductor, looking brown and hearty after a summer in his native country.

### Chalmers Signs New Metropolitan Contract

Thomas Chalmers, the well known operatic baritone, who was accidentally credited in a recent Witmark advertisement to the Chicago Opera Association, has, on the contrary, just signed a new two years' contract with the

DOUBLE BILL, OCTOBER 7.

Capacity crowding was the order of the evening that imperishably popular pair of operas, "Cavalleria" and "Pagliacci," made up the bill, with Alice Gentle as Santuzza and Anna Fittzu as Nedda. The staidness were so numerous that they made entrance to the parquet almost an athletic feat. Fortune Gallo and all his captains, lieutenants and other aides beamed with delight as the throngs poured into the Manhattan—and the money poured into the box office.

Alice Gentle, that finely schooled and earnest artist, gave an ardently pitched, well sung and effectively acted rendering. Eugenio Cibelli's Turiddu was in the same vein as the performance of his vis-a-vis. Alice Homer was the Mama, May Barron the Lola, and Nicola D'Amico the Alfio.

"Pagliacci" had a most charming Nedda in the person of Anna Fittzu, who is ideal in the part and made every phase of it tell to the utmost. Her voice has taken on a new mellowness and smoothness and she put impressive beauty into her delivery of the "Bird Song." Also the coquetry and passion of the imaginative Nedda were brought out vividly in Miss Fittzu's vocalism and acting. Giuseppe Agostini did a convincing Canio. Vincente Ballester was a riotous success with his fiery and yet well balanced singing of the "Prologue." Gaetano Merola conducted "Cavalleria" and Cesare Sodero led "Pagliacci," in both cases with excellent results.

"MADAME BUTTERFLY," OCTOBER 8.

"Madame Butterfly" again brought showers of applause and flowers to charming petite Nobuko Hara, Japanese soprano, at the Manhattan. The performance was much better than last week. The remainder of the cast remained the same.

Metropolitan Opera to begin at the end of his present contract, which has not yet expired. Mr. Chalmers has spent the entire summer with his family at Del Mar, Cal., incidentally participating in the Bohemian "High Jinks" in the famous Redwood Grove.

### Destinn Arrives

Emmy Destinn, the Czecho-Slovak soprano, arrived from Europe Saturday, October 9, on the steamship Aquitania, in best health and spirits and ready for her season at the Metropolitan and the long concert tour which she will make under the direction of Ottokar Bartik. For the present she is staying at the Hotel Ansonia.

### 7,500 Hear Caruso in Denver

A telegram from F. C. Coppicus regarding Caruso's Denver concert reads as follows: "City Auditorium packed tonight for Caruso concert. An audience of 7,500 is giving ovations to Caruso upon his first appearance in Denver. Yesterday Caruso visited the grave of Buffalo Bill on Lookout Mountain."

### Gabrilowitsch Here on October 30

Ossip Gabrilowitsch will return to New York for his Aeolian Hall recital, Saturday afternoon, October 30.

### Lhevinne's New York Recital October 17

Josef Lhevinne will give his annual New York recital Sunday afternoon, October 17, in Carnegie Hall.

## OBITUARY

### John Dennis Mehan

John Dennis Mehan, teacher of Evan Williams, Mary Jordan, John Barnes Wells, Elizabeth Rhys and many other artists prominent in the musical world, died at his studio in Carnegie Hall, New York, October 8, of acute heart disease and peritonitis.

He and Mrs. Mehan had occupied the same handsome suite in the building for nearly a quarter of a century. Previous to coming to New York they were prominent in Detroit and Pittsburgh. Their work there soon attracted the attention of many great singers in America, who persuaded them to remove to New York.

Mr. Mehan was a unique character, of genial disposition, jealous of his art, insistent that it should be given highest consideration, generous, wise and witty, and had the love of all his pupils. He was a voice specialist, the art partnership consisting of husband and wife, Mrs. Mehan also coaching and playing the splendid accompaniments which gained her big reputation. They were among the busiest teachers in America, over a hundred lessons weekly being on their schedule. Although not in good health for some years past, Mr. Mehan conserved his energies wisely, and was always on hand, loving his work and his pupils.

The funeral services took place at the studio suite, Sunday afternoon, October 10; interment private.

### Herman Conrad

Herman Conrad, the well known tuba player, who has been connected with the Victor Orchestra for the last eighteen years, passed away on September 23 after a prolonged illness. He was the father of Henrietta Conrad, the dramatic soprano.

Mr. Conrad received his early training in Germany, his native country. He came to America as a young man and became associated with Gilmore's Band, later joining Sousa, with whom he remained for fifteen years. During that time he toured both this country and Europe a number of times.

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**OPINIONS OF THE PRESS****Grainger at His Best at Maine Festival**

Thursday night, September 30, was Grainger night at the Maine Festival in Bangor, and, according to the press notices at hand, he was given an ovation which clearly showed that he had won the hearts of the audience. Apparently Grainger was at his best, and his listeners seemed never to get enough of the wonderful wizardry of his art. Owing to the amount of space devoted to the festival story in the dailies of the following day, it would be impossible to reproduce the notices in their entirety. However, the few accompanying salient paragraphs are sufficient to give an idea of the manner in which Percy Grainger was received by the critics:

And then came as the finale to the first part of the concert, Percy Grainger, composer-pianist, in the second concerto, Op. 22, by Saint-Saëns, who received a splendid ovation at the close of his program. Grainger has played here before many times, but never has he been so masterly in his treatment, so absolutely the king of musicians as he was in this number which was given in a manner which beggars language to describe. High as he had seemed to rise in the old days it is as nothing beside the musicianship which he showed in such magnificent manner in this number. None who listened to the wizardry with which he played but were forced to succumb to his many charms.—Bangor Daily News, October 1.

Grainger has a very winsome personality and this fact combined with his wonderful talent makes him one of the greatest artists in the world and Thursday night's audience could not seem to get enough of him, the applause echoing and reechoing through the Auditorium.

Grainger conducted his own composition, "The Colonial Song," and the great artist was shown in a new role, that of director, and his ability in this line was clearly demonstrated. Mr. Grainger played another of his own compositions with the orchestra, the "Gum Suckers" march which is a masterpiece, and it was played in a manner which only the composer himself can play it. Mr. Grainger received a tremendous ovation at the close of these numbers and was forced to bow time and time again.—Bangor Daily Commercial.

**McConnell Sisters Win Praise in Vaudeville**

Harriet and Marie McConnell, the two very talented daughters of Minnie McConnell, have been appearing in a vaudeville sketch entitled "Trills and Frills." Everywhere on tour they have been received most enthusiastically by large audiences, and that the critics, also, have been favorably impressed will be gleaned from a perusal of the appended notices:

Besides being gifted as singers there is the added advantage of being able to interpret each song and bring out the text with significance.—Boston Herald.

The Misses McConnell sang excellently, the rich contralto of the elder affording a decided treat.—Boston Record.

The McConnell sisters, Harriet and Marie, justified their places at the top of the bill at Keith's.—Boston Transcript.

Their selections were carefully chosen and were given added charm by their rich voices.—Boston Traveler.

The vaudeville stage can boast few more pretentious or more meritorious singing acts than that of Harriet and Marie McConnell, whose offering "Trills and Frills" is worth a column of description.—Youngstown Telegram.

In a sumptuously staged specialty called "Trills and Frills," they wear wonderful gowns and sing like the stars they are.—Youngstown Daily Vindicator.

It is not strange that these two talented singers have won fame so early in life when it is known that they are the daughters of Mrs. Minnie McConnell . . . who has trained many well known singers.—The Ohio State Journal, Columbus, Ohio.

**Helen Yorke Pleases Cumberland Audience**

The Cumberland (Md.) Daily News of September 28 printed the following splendid report of Helen Yorke's concert in that city:

Helen Yorke's reappearance in Cumberland last night at the Maryland Theater was an event such as is seldom given to a local audience to enjoy. The size of the crowd, too, that went to hear the marvelous coloratura soprano voice of Miss Yorke showed conclusively that the best music at reasonable prices will be patronized here. The largest audience that has been seen at a one-star concert here, excepting John Charles Thomas, gave Miss Yorke an ovation at the close of the first part of the program, and encores were enthusiastically demanded after each group of songs. Splendid assistance was given by Philip Sevasta, harpist, and Florence Brinkman, accompanist.

As a concert singer, Miss Yorke has measurably improved since her appearance here last February. Her wonderful coloratura voice had little room to improve, but her artistic method and poise have taken on a maturity and authority that was lacking before. There is not a more pleasing and satisfying artist now before the public than Helen Yorke. In a great variety of songs she demonstrated her ability to please the public and the main standard to which a high class program aspires. "Care Selva" and "Those Little Songs" proved particularly popular and "A Little Voice I Hear" from "The Barber of Seville" was received most enthusiastically. For encores, she did a number of delightful songs that "went over" with full effect. . . . Those who heard Helen Yorke and assisting artists last night were unanimous in their expressions of enjoyment. Such an evening of music remains a pleasant memory for years, and those who failed to be present are the losers.

**Florence Macbeth Triumphs at Winnipeg**

Making her debut before a Winnipeg audience at the first concert of the Minneapolis Symphony Orchestra's transcontinental tour, Florence Macbeth scored in no uncertain fashion. In commenting thereon the critic of the Manitoba Free Press of September 21 said:

Florence Macbeth was heard in Winnipeg for the first time last night, and the enthusiastic applause which followed her rendering of the "Charmant Oiseau" aria, from Felicien David's "The Pearl of Brazil," testified to the unqualified approval of her audience. Miss Macbeth sang the lyrical passages of the aria with a warm, bright spontaneity wholly charming. But especially delightful was the coloratura with the flute obligato, blending perfectly with the notes of the instrument or soaring ever so daintily above them. The purity and joy in her tones were entirely those of the "charming bird" she apostrophized. A splendid burst of enthusiasm insisted upon an encore, and with the same bright charm Miss Macbeth sang "Lo, Here the Gentle Lark." Happily Miss Macbeth sings again tonight, so that those who were prevented from attending the opening concert have one other opportunity of listening to a very beautiful voice.

**Turnbull Compositions Played by B. S. O.**

The Boston Symphony Orchestra, under the direction of Agide Jacchia, recently played E. L. Turnbull's processional march for orchestra and organ in Symphony Hall, Boston. The same organization presented his military march, "Victory," at one of the "Pop" concerts in July. A number of Mr. Turnbull's compositions and arrangements for orchestra and for band were played in Bar Harbor this summer by the Boston Symphony players under the direction of Arthur Brooke.

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Sweet Little Woman o' Mine.....Russell Bond, Oklahoma City  
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Kittens.....Agnes Preston Storck, Buffalo  
If I But Knew.....Agnes Preston Storck, Buffalo

**Marion Bauer**

Star Trysts.....Florence Macbeth, Portland, Ore.  
Only of Thee and Me.....Ester M. Legler, Chicago  
The Minstrel of Romance.....Edward Connors, Providence  
The Linnet Is Tuning Her Flute.....Esther Bunt, St. Louis

**Mrs. H. H. A. Beach**

Ecstasy.....Olive Nevin, Atlantic City  
Far Awa.....Mme. Edmunds-Hemingway, Ann Arbor, Mich.  
Shena Van.....Theodore Harrison, Chicago  
Ah, Love, But a Day.....Anna R. Sprotte, Pasadena  
The Year's at the Spring.....Lucille M. Macabee, San Jose, Cal.

**Gena Branscombe**

I Bring You Heartsease.....Lucy Gates, Chanute, Kans.  
Three Mystic Ships.....Olive Nevin, Cleveland  
The Morning Wind.....Olive Nevin, Chicago  
The Morning Wind.....Walter L. Bogert, Belgrade Lakes, Me.  
At the Postern Gate.....Ernest Butterworth, Victoria, B. C.  
The Call of the Seven Seas.....Ernest Butterworth, Victoria, B. C.  
Just Before the Lights Art Lit.....Max Miranda, Beloit, Wis.

**G. W. Chadwick**

He Loves Me.....Florence Nelson, Grafton, W. Va.  
Bedouin Love Song.....R. L. Glase, Boise, Idaho  
Before the Dawn.....Raymond C. Frank, Springfield, Mass.  
The Rose Leans Over the Pool.....Ruth Helen Davis, Lockport, N. Y.  
Allah.....Blanche McGregor, St. Louis

**H. W. Chuter**

Scotland, My Ain.....Walter L. Bogert, Belgrade Lakes, Me.  
Scotland, My Ain.....Carrie Chard, Libertyville, Ill.

**Jane Leland Clarke**

Over the World to You.....Mme. Edmunds-Hemingway, Benton Harbor, Mich.  
Into the Sunshine.....James Westley White, Brookline, Mass.

**W. Ralph Cox**

The Song of Brother Hilario.....Paul Althouse, Louisville, Ky.  
Sylvia.....Leon Rice, New York  
Love Planted a Rose.....Mme. Edmunds-Hemingway, Gary, Ind.  
Love Planted a Rose.....Katherine Timpson, New York  
To a Hilltop.....Theodore Harrison, Chicago  
To a Hilltop.....Alva W. Craver, Evanston, Ill.  
Where Roses Blow.....Marue Buderus, New York

**Mabel W. Daniels**

Daybreak.....Martha Atwood, Lewiston, Idaho  
Daybreak.....Bertha Barnes, Portland, Me.

**Arthur Foote**

Tranquillity.....Frederick Gunster, Hays, Kans.  
Tranquillity.....Ethel Jones, Chicago  
Tranquillity.....Alma Simpson, New York  
Tranquillity.....Mabel Garrison, Portland, Ore.  
The Nightingale Has a Lyre of Gold.....Eva Emmet Wycoff, New Brighton, N. Y.  
Irish Folk Song.....Ashley Ropps, New York

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O'er the Hills.....Frederick Gunster, Hays, Kans.  
Come, Fair Rosina.....Max Miranda, Beloit, Wis.  
Beneath a Weeping Willow's Shade.....Frederick Gunster, Hays, Wis.

**Bruno Huhn**

Israel.....Robert Quail, New York  
Invictus.....Florence Keniston, Ithaca, N. Y.  
Invictus.....Edgar Schofield, Hays, Kans.

**Harold Vincent Milligan**

Tomorrow (From "When Life's at the Dawn"),  
Wheels the Silver Swallow.....Florence Otis, Battle Creek, Mich.  
Storm Signals.....Mme. Edmunds-Hemingway, Gary, Ind.  
Storm Signals.....Harold E. Wagner, Beloit, Wis.  
My Heart Is Like a Lute.....Mme. Edmunds-Hemingway, Gary, Ind.

**Francisco Di Nogeno**

My Love Is a Muleteer.....Julia Clausen, Hays, Kans.  
My Love Is a Muleteer.....Olive Fremstad, Lindborg, Kans.  
My Love Is a Muleteer.....Elsa Holinger, Chicago  
My Love Is a Muleteer.....Elsa Alves Hunter, New York  
My Love Is a Muleteer.....Mary Jordan, New York  
My Love Is a Muleteer.....Helen Kammerer, St. Louis  
My Love Is a Muleteer.....Elizabeth Lennox, Providence

**Anna Priscilla Risher**

As in Old Gardens.....Mme. Edmunds-Hemingway, Benton Harbor, Mich.  
As in Old Gardens.....Margaret Page, Bangor, Me.  
The Young Moon Is a Silver Skiff.....Mme. Edmunds-Hemingway, Benton Harbor, Mich.

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Amid the Roses.....Florence Otis, Battle Creek, Mich.  
In Summertime.....Alma Simpson, New York  
The Rose's Cup.....Gladys Martin, Chicago

**Claude Warford**

The Approach of Night.....Emily N. Hatch, Tarrytown, N. Y.  
(Advertisement)



## MUSIC ON THE PACIFIC SLOPE

SANTA MONICA WANTS TO  
MAINTAIN MUNICIPAL BAND

Subscriptions Being Raised to Retain Municipal Band  
"Throughout Winter—R. J. McAllister Wins Brunswick Phonograph—Notes

Santa Monica, Cal., September 16, 1920.—Plans are under way by the city commissioners to maintain the Santa Monica Municipal Band throughout the winter. The money to maintain the band four months in the year has been obtained by taxing the people fifteen cents on every \$100 property value and by the \$500 which is contributed monthly by the Pacific Electric Company. It is expected that subscriptions will be raised to cover the amount needed to retain the band all winter. Under the direction of Alfredo Tommasino, the band has been doing such wonderful work that hundreds have been attracted to the concerts daily, and Santa Monica is seeing the need of good music the year around.

R. J. McALLISTER WINS BRUNSWICK PHONOGRAPH.

R. J. McAllister, Bay District representative of the Brunswick phonographs and records, and Arné Nordskog, manager of the Santa Monica Bay Cities Philharmonic courses, were guests of the Los Angeles branch of the Brunswick-Balke-Callender Company at the Hotel Clark in Los Angeles, Friday evening, September 10. After a program rendered by Irene Pavloska, Leopold Godowsky, exclusive Brunswick artists, and Miss Huntley, one of Godowsky's pupils (who is to make her debut in New York with the famous pianist on December 6, at Carnegie Hall) a drawing was held in which R. J. McAllister, out of one hundred other representatives present, was the lucky one in drawing a \$300 Brunswick phonograph autographed by Mme. Pavloska and Godowsky.

## NOTES.

Prof. Horatio Cogswell, who has been spending his vacation period in Santa Monica, has returned to Los

Angeles, where he has assumed his duties as the director of the vocal department of the University of Southern California.

Constance Balfour, well known vocal teacher of Los Angeles, will extend her teaching activities to Santa Monica in the near future, which comes as good news to those who know her.

R. P. Cameron, business manager of the De Ponti Opera Company, was in town this week trying to arrange for a schedule for the presentation of an opera one night each week during the coming winter months.

T. D. Plummer is busy arranging for the appearance of Olga Steeb, pianist, in demonstration of the Ampico player piano, for which he is representative in the Bay District.

A delightful program was enjoyed at the I. O. O. F. hall, Tuesday, September 14, Lois Gates Poor, reader, Golda Robinson, violinist, and Mrs. C. A. Peck, contributing the program.

A. N.

## NEW CONCERT SERIES FOR OAKLAND

Oakland, Cal., September 19, 1920.—A development of the plans of Jessica Colbert, San Francisco concert manager, will insure a new series of concerts for Oakland, five attractions to be handled by Louis F. LeFevre and Gerald J. Brusher in the Municipal Opera House—November 16, Alice Gentle, guest artist with the San Francisco Chamber Music Society; Serge Prokofieff, December 14; Julia Claussen, January 18; Paul Althouse, February 15; Kathleen Parlow, March 8.

Registration of seats for the coming season of the Artists' Concert Series, Miss Z. W. Potter, manager, is going on apace. Benno Moiseiwitsch opens the series with a piano recital October 15 in the Municipal Opera House.

Marion Frazer, pianist; Marie Partridge Price, mezzo soprano and Constance Mering, accompanist, were the artists who provided the program for the Sunday Half Hour of Music at the Greek Theater, Berkeley, September 12.

A feature of the Sunday afternoon concert by the Oakland Municipal Band, conducted by Paul Steindorff, September 12, in Lakeside Park, was a new march composed by the bandmaster of the Nash automobile factory, H. L. Booth, called "Nash March." Other numbers included, "Raymond," "Poet and Peasant," "Irish Songs," "Robin Hood," etc., and songs by a soprano soloist.

Distinguished musicians of Oakland and San Francisco are conducting classes under the direction of the University of California Extension Institute of Music. This organization furnishes music lessons by correspondence, lectures on all musical topics, and programs of music by the best available artists. Leon J. Richardson, director of University Extension and Julian R. Waybur, supervisor of music instruction for the Extension Division, have secured the services of the chief musicians of the bay district as instructors, lecturers and recital artists. The unprecedented success of the concerts given last season by this organization bids fair to be surpassed this season, for the work is becoming better known.

The organist-director of the Temple Choir of the First Presbyterian Church entertained the members at a dinner at the Key Route Inn, recently.

The Lockwood School Band, junior amateur champions of the state, gave a concert last week in the school auditorium. After the concert a reception was given in celebration of their last victory, the winning of the junior amateur band contest at the state fair which carried an award of \$400. In 1915 the Lockwood band won first prize—a silver trophy—at the P. P. I. E. and in state contests in 1916, 1917, and 1918 won first, second and third prizes, respectively. John Smith is director.

The Plymouth Conservatory of Music is now open, and courses in composition, piano, organ and voice are in progress. George Edwards, Mus. Bac., organist and choir director Plymouth Congregational Church, is the director.

The famous bird man, Charles Bowman Hutchins, is filling many engagements in the bay cities, where he invariably draws crowds to listen to his charming bird song.

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recitals. He has travelled 22,000 miles this summer, mostly by auto, and during these rides has learned many new songs and the habits of a great many birds. Mr. Hutchins is soon leaving for the East, where he has been engaged to lecture for Brooklyn Institute, Columbia University, etc. Having collected the \$700 necessary for the expenses of travel the Fireman's band, of twenty-four pieces, recently went to Los Angeles, where it helped to advertise Oakland by giving programs at the sessions of the Pacific Coast Fire Chief's Association.

That very popular of Swedish plays, "Vermelandingarne," was staged at the Oakland Municipal Opera House, under the direction of the Swedish American Patriotic League of Oakland. Vilma Sundborg played the leading rôle of Anna and Earl H. Aronson that of Eric.

Prince Lai Lani, Hawaiian tenor, sang before packed houses recently at the T and D Theater. The Big Sisters of the Public Welfare League gave a dramatic entertainment for the joint benefit of that organization and the California Girls' Training Home. The soloists were Mrs. La Verne Hard and Cleo Hall, violinists, Rosamond Gilmour, pianist; the Brandt Orchestra, and others.

The most successful concert tour of the California State Band of Oakland, a boys' organization, was brought to an end recently when a concert was played from their band wagon, which also carried their camp equipment when on tour. The boys visited eighty-six cities and towns, going as far south as San Diego. The conductor was W. R. Tenney, and the manager, G. Mummert. E. A. T.

#### Estelle Lieblich Returns to Concert

After an absence of several years from the concert stage (a period spent in study and the upbuilding of a remarkable repertoire in the chief languages) Estelle Lieblich now has resumed her former musical activities and is being booked for an extensive concert tour under the exclusive management of National Concerts, Inc. Its head, John Brown, is enthusiastic in his prediction that Miss Lieblich's re-entrance will establish her place, quickly and brilliantly, as one of the best equipped and most effective concert singers in the field today. William Thorne, under whom Miss Lieblich has been doing her recent vocal coaching, is another admirer of her voice and art, and makes no secret of his warm seconding of Mr. Brown's prophecy.

Miss Lieblich's voice and style were essentially coloratura at the time of her previous concert successes, but she has since acquired such additional volume of tone and such general breadth of musical outlook that she now is decidedly a lyric singer in intent, tonal character, and interpretative qualities. She will be heard in the standard Lied literature, but also in the older works (Old English, French, Italian, Mozart arias, etc.) and in the ultra modern repertoire, with preference given to the French. Of course as an American, Miss Lieblich naturally will feature on her programs the best selections in the realm of our native compositions.

The Lieblich tour will take that singer traveling countrywide before her New York debut, and recitals in Chicago and Boston will precede a similar appearance in the metropolis. Engagements with orchestra also have been booked.

#### Artists Announced for Biltmore Musicales

R. E. Johnston announces that the Biltmore series of musicales will begin Friday morning, November 5, at 11 o'clock. Those following will take place on the morning of November 19, December 3, December 17, January 7, January 21, February 4, February 18.

The artists engaged are: Lucrezia Bori, Rudolph Bocho, Enrico Caruso, Geraldine Farrar, Anna Fitzgibbon, Mary Garden, Jean Gerardy, Charles Hackett, Carolina Lazzari, Edward Lankow, Mischa Levitzki, Jose Mardones, Leta May, Nina Morgana, Isolde Menges, Delphine March, Guiomar Novaes, Titta Ruffo, Arthur Rubinstein, Lionel Storr, Cyrena, Van Gordon, Raoul Vidas and others to be announced later.

#### Boston Symphony Orchestra Sued

A despatch from Boston states that the Boston Symphony Orchestra has been sued in three \$10,000 suits entered in the Suffolk Superior Court by three former players who seek damages for alleged breach of their contracts. They are Rudolph Nagel, violoncello; Gustav F. Helm, trumpet, and Fortunato Sordillo, trombone. They say that they were engaged for the seasons 1919-20 to 1921-22 inclusive, but were dismissed on March 5 last. Nagel and Sordillo say their pay under the contracts was \$50 a week each, and Helm says his was \$85.72 a week.

#### Philadelphia Orchestra's New York Season

The Philadelphia Orchestra announces a series of eight Tuesday evening concerts, under the direction of Leopold Stokowski, in Carnegie Hall this season. The dates are October 26, November 9, November 20, December 21, January 4, February 8, March 8, April 5. The first program, on October 26, will be entirely orchestral, of which the salient feature will be Schubert's seventh symphony. The other numbers will be the "Egmont" overture of Beethoven, the "Italia" rhapsody of Casella, and two compositions of Sibelius, "The Swan of Tuonela" and "Finlandia."

#### Tarasova Badly Injured

Just two days prior to her first appearance of the season, Nina Tarasova, the popular Russian singer, was badly hurt by being thrown from her horse, Thursday morning, while out for a canter near her home in Hewlett, L. I. According to the reports of her physician, Mme. Tarasova narrowly escaped severe injuries. She will be confined to her bed for at least a week. Her recital, set for last Saturday evening in Carnegie Hall, will be given on the evening of November 24 instead.

#### Louis Eckstein in New York

For several weeks commencing October 18, Louis Eckstein, the general director of the Ravinia Opera Company, Ravinia, Ill., will be in New York at his office in the Aeolian Building, looking over the field for the Ravinia season of 1921.

#### PORTLAND TO HEAR SCOTTI OPERA

Western City to Have Excellent Attractions this Season—  
P. S. O. in Salem—Municipal Concerts—Ellison-White  
Conservatory Resumes—Notes

Portland, Ore., September 23, 1920.—With the Scotti Grand Opera Company as the first attraction, the greatest musical season in the history of the city will begin September 30. Portland has three musical bureaus, the Elwyn Concert Bureau, Oliver O. Young, manager; Steers and Coman, and the Western Musical Bureau, Laurence A. Lambert, manager, and they have booked an unusually large number of noted artists and musical organizations.

#### THE P. S. O. IN SALEM.

The Portland Symphony Orchestra, Carl Denton, conductor, is leaving for Salem, Ore., where the orchestra will give a concert September 27. May Dearborn Schwab, soprano of New York and Portland, will be featured as soloist. The orchestra will open its local season October 27.

#### MUNICIPAL CONCERTS.

Plans for the opening of the municipal "pop" concerts have just been completed by Hal M. White, manager of the Civic Auditorium. Many local artists and musical organizations will participate in these concerts. The admission price has been fixed at ten cents.

#### ELLISON-WHITE CONSERVATORY OPENS.

The Ellison-White Conservatory of Music, David Campbell, director, opened its fall term September 20. Susie Fennell Pipes has been appointed head of the violin department. J. Erwin Mutch, a newcomer, has charge of the voice department.

#### NOTES.

Barbara Lull, violin pupil of Henry L. Bettman, left recently for New York to study with Leopold Auer.

The Portland Opera Association, Roberto Corruccini, conductor, is rehearsing "The Force of Destiny," Verdi.

Dent Mowrey, pianist, has left for New York to spend the winter.

The Portland Oratorio Society, Joseph A. Finley, director, resumed rehearsals last week.

T. A. Ten Haaf, formerly of Grand Rapids, Mich., has opened a vocal studio here. J. R. O.

#### Globe Jenny Lind Centennial Celebration

Thousands were turned away on the evening of October 7 from DeWitt Clinton Hall because of lack of accommodation. The hall seats only 2,300 and there were 300 standees. This was the occasion of the Globe's Jenny Lind Centennial Celebration, when Winifred Marshall, the American soprano, acted and sang the rôle of Jenny Lind as she appeared in her first concert in New York in 1850. William Armour Thayer, composer of "My Laddie," also in costume, was Julian Benedict, the pianist; and Charles D. Isaacson, who was chairman of the evening, took the part of P. T. Barnum. Miss Marshall displayed a beautifully clear and liquid voice, and was recalled again and again after giving about a dozen encores. This made up the second half of the program, the first being devoted to Reginald Little, pianist, and Maximilian Rose, violinist, both of whom were enthusiastically received and encored. David Sapiro accompanied Mr. Rose at the piano.

#### Alma Beck Opens Season

#### at Worcester Festival

Alma Beck, the young contralto, for whom Haensel & Jones have booked a splendid year, made her first appearance of the season at the Worcester Festival this month. Last year she appeared in many of the important cities throughout the East and South, where she was well received.



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## NEW YORK CONCERTS

(Continued from page 25.)

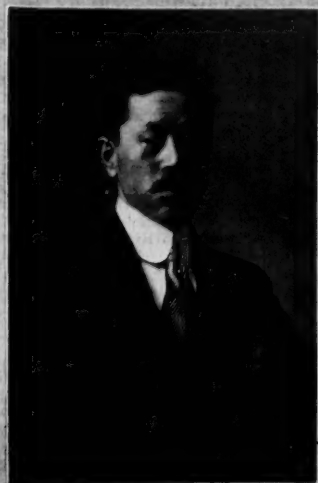
chorus of 1,500 voices were aroused to a most extraordinary extent after Marcella Craft, accompanied by an orchestra of some ninety Philharmonic players, had given a glorious rendering of the great scene and aria from Weber's "Der Freischütz," and tendered her a genuine ovation. In brilliant voice, the artist was able to display all her great artistry and every word could be clearly understood. The American soprano's diction once more clearly proved that the great classics not only do not suffer when sung in the vernacular, but as far as American audiences are concerned, will be more highly appreciated, provided American artists will endeavor to put the words across the footlights as clearly pronounced as was done by Miss Craft on Sunday last. As an encore, the Cavatina from the same opera was sung. A group of songs by Emil Polak, Richard Hageman and two by Brahms, also sung quite as effectively in English as in the original German, again gained vociferous applause for Miss Craft.

## The Goldman Concert Band

(See story on page 28.)

## Yamamoto Sends to America for Attractions for His Tokio Theater

K. Yamamoto, the managing director of the Imperial Theater, Tokio, is a name that stands for international art and music in Japan and the Orient. A man of superior training, educated to the highest degree, both in his own country and in Europe, Mr. Yamamoto in his official



K. Yamamoto.  
Managing director of the Imperial Theater, Tokio, Japan.

capacity holds a unique position in the Flowery Kingdom, somewhat akin to that held by Mr. Gatti-Casazza at the Metropolitan Opera House in New York, as a provider of the best musical talent obtainable from all parts of the world.

Besides his many distinguished qualities as a man and as a scholar of wide learning, Mr. Yamamoto has the distinction of being the first Japanese manager to bring foreign artists to his country and successfully direct their appearances at the Imperial Theater.

Among the well known artists whom Mr. Yamamoto has presented in Tokio may be mentioned Piastro, the violinist, who has just made a most successful New York debut; Mirovitch, the noted pianist, and that brilliant Russian composer-pianist, Prokofieff, whose triumph in America is a thing of recent history, and whose opera, "The Love for the Three Oranges," will be produced by the Chicago Opera Association this winter. Moreover, not content alone with presenting individual artists, Mr. Yamamoto

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brought the Russian Grand Opera Company from Petrograd intact, and many highly successful performances were given.

When the new Imperial Opera House was built in Tokio—a splendid building that has no equal in the East—it was Mr. Yamamoto who was unanimously chosen to be its managing director. Under his régime the fame of the artistic performances at this theater has spread afar and reflected most favorably on the broadening artistic vision of Japan.

In the past, Mr. Yamamoto has been closely associated with Mr. Strok, of Shanghai, China, an independent manager of international repute, whom he especially commissioned to come to America to engage an Italian opera company for the Imperial Theater. This Mr. Strok, besides other important managerial business concerning his own extensive interests, has been doing in New York for the past month or so, and his name has also lately sprung into prominence in the papers in connection with Mme. Schumann-Heink's comprehensive tour of the Orient and Far East which opens at Mr. Yamamoto's beautiful theater.

It was Mr. Strok who successfully negotiated this important deal with Haensel & Jones, Mme. Schumann-Heink's managers, and it is he who will manage the great contralto's tour in the East. Shortly Mr. Strok returns to the Orient to arrange the details of Mme. Schumann-Heink's itinerary and to confer with Mr. Yamamoto on the preparations for her gala opening appearance at the Imperial Theater in Tokio. Incidentally Mr. Strok has appointed Haensel & Jones his American representatives, thus linking them indirectly with Mr. Yamamoto, the impresario par excellence of Japan.

## Buhlig Off for Los Angeles

Richard Buhlig, pianist, leaves today (October 14) for Los Angeles to fill his engagement as soloist and lecturer with the Philharmonic Orchestra, Walter Henry Rothwell, conductor.

## Musical Bureau of America Moves

The Musical Bureau of America has taken larger offices at the Radford Chambers, 131 West Seventy-fourth street, this city.

## LATE BOSTON NOTES

Boston, Mass., October 12, 1920.—A capacity audience attended the opening performances of the Boston Symphony on Friday and Saturday.

At the music publishers' dinner held tonight, Philip Hale, in a speech, said that the threatened disruption of the Boston Symphony last Spring was not caused by the union but by a disappointed member of the orchestra; also that a few ragtime songs are infinitely preferable to nine-tenths of songs published. J. C.

## Curci to Return the Middle of October

Owing to a railroad strike in Italy which prevented his sailing, Gennaro Mario Curci will not arrive in New York until about the middle of October. In the meantime, however, his secretary at the new studios, 25 West Eighty-sixth street, will give any information desired by prospective pupils. This season has already been well booked and there are but a few vacancies available.

## Sibelius for Rochester Conservatory?

A late rumor has it that George Eastman, the Rochester philanthropist, has sent Alfred Klingenberg in search of Sibelius as head of the new Rochester Conservatory.

## Worcester's Sixty-Second Festival

October 4 to 8 marked the sixty-second annual festival of the Worcester County Musical Association, under the direction of Nelson P. Coffin. The list of soloists included Rosa Ponselle, Florence Hinkle, Vera Curtis, Helen Yorke, sopranos; Merle Alcock, Alma Beck, Mary Allen, contraltos; Paul Althouse, George Hamlin, Judson House, tenors; Fred Patton, Charles T. Tittman, Milton C. Snyder, basses; John Powell, pianist; Walter W. Farmer, organist; Mrs. J. Vernon Butler, pianist. Then there was the festival chorus of 300 voices, and sixty players from the Philadelphia Orchestra under the direction of Thaddeus Rich. A full report will appear in next week's issue of the MUSICAL COURIER.

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This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the Musical Courier it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
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## Kathryn Carylna's Activities

Mme. Kathryn Carylna, New York vocal teacher, has enjoyed a very active summer season, having taught uninterruptedly at her New York studio, 257 West 86th



KATHRYN CARYLNA,  
 Soprano and vocal teacher.

street, throughout the entire summer. One of the main reasons for her remaining in the metropolis was the discovery of two exceptional voices: one said to be a phenomenal dramatic soprano, Lina Boeris, an American of Italian origin, and the other a Canadian tenor, William Kearney.

Among the successful pupils of Mme. Carylna mention must be made of Lilly Meagher (a protégée of John McCormack) who has been repeatedly engaged for concerts at Cliff Haven, N. Y., during the past season. Miss Meagher has been re-engaged as soloist by the Boston Symphony Orchestra for a concert to be given in Lawrence, Mass., in November. Another promising pupil is Irma Rea, soprano, who will be heard in recitals in November at Pittsfield, Mass., and Cleveland, Ohio.

In listening to Mme. Carylna's pupils comment is invariably made on the beautiful quality, forward resonance and evenness of scale, as well as good style, and clearness of diction in English, French and Italian.

## Optimism Is Boucek's Keynote

Hugo Boucek is a manager whose keynote is optimism. "Last season was the greatest musical winter America ever knew," said he, "and I look for the season just beginning to be as big in every way. I do not believe that the present is just a 'boom' time and that there will be a return to earlier conditions in another year or two. I estimate that at least fifty per cent. more people paid money last winter to listen to good music than had ever done so before in America. What is the reason for it? Probably there are several. The war, perhaps, keyed everyone up to a higher emotional pitch than ever before and there is no greater relief for emotional strain than the hearing of good music. It's my firm belief that these new audiences will be permanent ones. Not only that, but I am confident that they will increase from year to year. There is without doubt in America today an interest in music—and perhaps in all the other arts—much greater than has ever existed before."

Mr. Boucek himself has greatly extended his activities for the coming season. Two years ago he began interesting himself in the managerial business as the personal representative of Christine Langenhan whose artistic destinies he still guides. This sterling soprano will sing throughout the length and breadth of the country this season, her many engagements including appearances in places as far apart as Havana, Cuba, in the South; Fargo, N. D., in the North, and Los Angeles and San Francisco in the West.

Kerekjarto, the phenomenal violinist who has met with great success throughout Europe, will make his debut under Mr. Boucek's management on the evening of November 2 at Carnegie Hall, followed by an extensive tour throughout the United States.

Mana-Zucca, the composer-pianist, has been booked by Mr. Boucek with the National Symphony Orchestra, playing her own piano concerto with that organization, under Artur Bodanzky, in Yonkers and in New York City, while there are appearances in recital booked for Philadelphia, Washington, Havana and numerous other cities.

William Robyn is a tenor who has become well known through his Victor records, but whom Mr. Boucek has kept under cover as far as New York is concerned. He is expected to make a decided impression when he gives his first recital at Carnegie Hall on November 12, with Frank La Forge at the piano. The balance of the season he will be busy throughout the whole breadth of the country.

A new departure for Mr. Boucek is the handling of the Ruth St. Denis Concert Dancers, who have made a sensation in the West and will come East in November for an extended tour under his direction.

Other artists who are in his charge is the Czech-Slovak tenor, Otakar Marak, who sang with success a few times in this country last season and will return here soon, making his season's debut in Chicago, followed by appearances in the principal Texan cities. Mary Cavan, formerly of the Chicago Opera forces, will also return in the fall for concerts, among them several in Texas. Gladice Morrison, another singer who has been coaching in France all summer, will return for concerts, including appearances before many large music clubs. Flora Jewell, the American lyric soprano, is to make her bow under Boucek management in a recital at the Princess Theater, New York, on November 14, with Coenraad V. Bos at the

piano. Hans Hess, the Chicago cellist, also continues under Mr. Boucek and is booked for recitals in Chicago, New York, Detroit, and a series of appearances in Texas.

## Florence Macbeth Triumphs in Winnipeg

The transcontinental tour of the Minneapolis Symphony Orchestra opened at Winnipeg on September 20, under the baton of Emil Oberhoffer, the veteran conductor. Opening the first of a series of three concerts given in the city with the Brahms symphony, No. 1, in C minor, Mr. Oberhoffer and his men succeeded in rousing the audience to expressions of keen delight. Not less enjoyable was Tchaikowsky's theme and variations from suite No. 3, played with finesse, and Wagner's finale to "Rhinogold," with its rich orchestration. Other notable contributions were two of Grainger's melodies and Elgar's prelude and "Angel's Farewell" from the "Dream of Gerontius."

The special soloist was Florence Macbeth, who made her debut before a Winnipeg audience. Singing the famous aria, "Charmant Oiseau," from "The Pearl of Brazil," she stirred the audience to unbounded enthusiasm. The lyric passages were charming, while especially delightful was the perfect coloratura which blended so beautifully with the notes of the flute. To an insistent audience, "Lo, Here the Gentle Lark" was offered as an encore, and given with the same beauty and charm. The applause which followed left no doubt of the warmth of welcome which Miss Macbeth received on her return to Winnipeg.

The Board of Trade Auditorium was filled to capacity throughout the series, the second and third concerts proving as enjoyable as the first and serving to assure Mr. Oberhoffer of the city's appreciation of the musical treat he had provided.

## Notes from Various Studios

Vera Smirnova, the picturesque singer of Russian gypsy songs, has rented the Votichenko studio in New York during the absence of Mr. and Mrs. Sasha Votichenko, who are now traveling in France, Spain and Italy. They are also planning a trip to Russia before returning to America. Mr. Votichenko is giving a number of tympanon recitals abroad, and is also engaged in adding to his collection of folk legends and songs.

Lovers of the dance will welcome the announcement that Roshanara has returned to New York and will continue to occupy her beautiful studio on West Sixty-seventh street.

Marshall Hall, instructor and director of dancing at the Lake Placid Club, has rented an artistic studio on West Seventy-second street and Riverside Drive. It was formerly occupied by Lada, who is now on tour. The studio is called "Skyland" and is now being remodeled and decorated.

## Levitzi to Give All-Beethoven Program

In commemoration of the one hundred and fiftieth anniversary of the composer's birth, Mischa Levitzki promises an all-Beethoven program for his first New York recital of the season, to be given in Carnegie Hall on Thanksgiving Night, November 25. He will also be soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, in two programs entirely devoted to Beethoven, and arranged in like honor, to be given at the Academy of Music, Brooklyn, and Aeolian Hall, New York, on December 4 and 5, playing concerto No. 3 in C minor in Brooklyn, and No. 1 in C major at the New York concert.





## ARTHUR HADLEY TO FILL MANY SOLO ENGAGEMENTS

### Cellist Chats About Student Days and His Work

"Isn't Martha's Vineyard a wonderful island for work or play?" the MUSICAL COURIER representative remarked to Arthur Hadley, the cellist.

"Yes," he replied. "I have been coming down here every summer for the past ten years and find it the most beautiful spot I have ever seen. The people on the island will tell you that everyone who has ever been here is sure to return."

"How do you pass your days?"

"I spend a large part of each day in a bathing suit. As it takes only half a minute to go from our cottage to the ocean, I naturally start the day with a before-breakfast swim. After breakfast I work in the vegetable garden for an hour, feed the pigeons, for which I have a great interest, having bred these fancy birds for many years, and then after that comes a short walk with my Airedale. Then I am ready for practice; and the best part of practice time is the fact that I am able to work out of doors on the sleeping porch, which, being screened with copper wire, gives protection against flies, mosquitoes and other summer pests. As you may imagine, it is really an inspiration to work under such ideal conditions, with the ocean so near and the sand-dunes and heather extending for miles about us. That is the reason, by the way, that our cottage has been named 'Heatherdune.'"

"There seems to be quite a musical colony on the island."

"Yes, indeed," came the answer, "and we have had many recitals and concerts here this summer. Mrs. John R. MacArthur of New York has for many seasons been giving musicales at her beautiful bungalow at Vineyard Haven. So far this season I have already given six piano and cello recitals with Mrs. MacArthur on Sunday evenings and we expect to continue them during the month of September. We also played at Mrs. Crosby's attractive boathouse in Edgartown on August 7 and recently Sascha Jacobsen, the violinist, and Chatzinoff, the pianist, came for a day or so and gave a joint recital at Mrs. MacArthur's while here. The summer is rushing all too quickly, but I feel now, as in former years, that this place, together with the simple life we lead, puts me in fine condition for the strenuous work of the coming season."

Mr. Hadley is a pupil of the famous Popper. His studies were, however, begun with Hummer in Vienna. Then he went to Budapest and long being possessed with a desire to work with Popper, he was finally successful in being accepted as a pupil. In speaking of his student days, Arthur Hadley said:

"I found the old gentleman very congenial and easy to approach. I continued with him for three years, both summer and winter. Brahms, Nikisch and Kneisel were there one year. After I had been with him a while, Popper bought an Amati cello, so I was able to purchase his Ridieri of 1671. My father soon sent over a Tourte bow which had belonged to Giese of the Boston Symphony Orchestra."

"I was fortunate in being an American," Mr. Hadley continued, "for Popper liked them and was very fond of speaking English in his home. I had two private lessons and three at the Academy every week, sometimes an hour's lesson running into two. Popper had the English habit of serving afternoon tea and it was a joy for me, as well as an education, to be able to listen to him play very often after a cup of tea. When he came to our home for dinner or supper, as the case might be, funny enough, his favorite dish seemed to be Boston baked beans."

Mr. Hadley said that Popper had given him several manuscripts which had never been published and which no one else has ever had. The cellist was associated for nine years with the Boston Symphony Orchestra, having also appeared as soloist. He has in addition acted as soloist with the Boston Festival Association and for three years was with the San Francisco Symphony. Next season, however, he will devote his time to solo work, sonata recitals and chamber music. He has made a special study of the latter and was at one time a member of the Costoley Trio, composed of George Copeland, pianist, Ignace Novitsky, violinist, and himself. He has done considerable concert work in this country, at all times bearing out the testimonial given him by David Popper: "Arthur Hadley is a thoroughly equipped solo violoncellist, with a large repertoire, and I can heartily recommend him as an artist of great ability!"

Mr. Hadley says even though the cello literature is limited, there are many lovely things which are constantly being overlooked. He has made an arrangement of César Franck's "Prayer" that is considered excellent, and of other numbers that he found adaptable to his instrument. Cellists may secure many charming things, he says, providing they take the time to dig them out. His brother's "Flower Suite" he has arranged for cello and finds it a very successful addition to his repertoire.

Some years ago Arthur Hadley played one of the two beautiful works of Hue in Boston for the first time. Both of these he contends are not played much. He has also performed Rachmaninoff and Strauss sonatas in Boston for the first time. J. V.

### Opera House in Honor of Martinelli

Giovanni Martinelli arrived in New York recently after a summer spent in his native Italy. He was in fine health and spirits, and could scarcely contain his pride over the fact that his fellow-citizens of Montagnana, the little town in which he was born, are constructing an opera house which is to be called Teatro Martinelli, in honor of the distinguished tenor. Martinelli has promised to return next summer to sing at the official opening.

Mr. Martinelli reported a growth of interest in Italy in concerts. Formerly an Italian audience was interested only in opera, and would not think of attending a song recital or an orchestral program. Due to the fact that many Italian artists, returning from concert tours in America, have reported favorably on this form of musical entertainment, concerts are now being given generally in the larger cities. The tour of Walter Damrosch and the New York Symphony Orchestra, said Mr. Martinelli, had greatly augmented interest in symphonic concerts. Another American idea which is gaining favor in Italy is the adoption of the spring festival. Mr. Martinelli reports that following his suggestion, such a festival will be given at Montagnana next

spring, with a local chorus, orchestra and prominent soloists.

The tenor spent a pleasant holiday in Milan with his father and mother, who travelled from Venice to give him a surprise party. In this city he visited Toscanini. Mr. Martinelli spent several weeks at Rimini on the Adriatic enjoying the water sports, and then inspected the battlefields of the Isonzo. He visited Milan, Bologna, Venice, Naples and other cities and stated that conditions in these cities were grossly exaggerated in the American press. There is a shortage of fuel and rolling stock he said, but plenty of food, and everybody is working. He refused to consider the workmen's seizure of factories as serious, saying that they and the owners were engaged in a "bluffing" contest.

Accompanied by his friend and coach, Emilio Roxas, Mr. Martinelli will leave the middle of October for his usual concert tour before the opera season. He will return to New York early in November to resume his duties at the Metropolitan Opera House, where he will this year appear in an important revival of Verdi's "Don Carlos."

## BRILLIANT MUSICAL SEASON IN PROSPECT FOR BIRMINGHAM

### All Star Concerts and Music Study Club Announce Artists

Birmingham, Ala., September 17, 1920.—With the return of Hollis Edison Davenny, community sing director, from his summer vacation and the opening of the schools, Birmingham's musical season is opening with a brilliance which has not characterized it before in years. The first community sing, with Mrs. W. J. Adams in charge, was greeted with enthusiasm, and there is also much interest shown in the various church choirs, choruses and recitals.

The All Star Concerts, under the able management of Mrs. Richard F. Johnston and Mrs. Orlene A. Shipman, which made such a brilliant record last season (its premier, by the way), announces the most ambitious series ever heard in Birmingham for its second year: Geraldine Farrar, assisted by Ada Sassoli, harpist; Edgar Schofield, baritone, and Claude Gotthelf, at the piano, will give the opening concert on Wednesday evening, October 27. Mary Garden, with her assisting artists—Isaac Van Grove at the piano and Gutia Casini, cellist—will give the second concert on Monday evening, December 6. Fritz Kreisler is the third artist in the series, his concert to take place January 5, while the Minneapolis Symphony Orchestra, under the baton of Emil Oberhoffer will give the fourth and last concert (matinee and evening) Wednesday, February 16.

The Music Study Club announces its opening concert for Wednesday, October 20, with Margaret Romaine, who was presented here last season by the All Star Concerts. The New York Chamber Music Society will appear in December. Percy Grainger, pianist, is the third in the series; Frederick Gunster, tenor, the fourth, and the New York Philharmonic Orchestra is the April attraction. In addition, the Music Study Club will present a series of matinee musicales, the first to feature Edna Thomas, and the second Mme. Mellville-Liszniowska. D. D.

### W. C. Bradford on Community Service

1 Madison Avenue, New York City,  
September 27, 1920.

To the Musical Courier:

On page twenty-two of the September 23 issue of the MUSICAL COURIER, in your comments on my letter to Henry T. Finck which was published in the New York Post, there are two or three observations on which I should like to make certain comments, believing that they may clarify in the minds of your readers the musical aims and purposes of Community Service. The aims and purposes of War Camp Community Service in developing community singing and other musical activities have been quite generally misunderstood because of our indisposition to enter the field of controversy with our critics. War Camp Community Service was an emergency organization whose purpose was to develop hospitality and service to soldiers and sailors in cities adjacent to the camps. No one had the slightest idea when W. C. S. was originally organized that its social by-products would be perpetuated in Community Service. The department of community singing was likewise an emergency development. It was instituted because, as I said in my letter to Mr. Finck, community singing was found to be the best medium for the securing of material response and the quickest means of socially welding people together. Thus, when the musical cranks which you mention began to get visions of quickly leading the people through this community singing "from 'Old Black Joe' to Handel's 'Messiah' and thence onward, through Beethoven and Mendelssohn to graduate into Debussy and 'Tristan and Isolde,'" we paid no attention to their ravings nor did we pay any attention to another group of ultra-musical people who lambasted the people's singing repertoire. Community singing as we were conducting it was getting the results we wanted. War Camp Community Service was not interested in the development of music as an end in itself. It was not building for permanency so it cared very little about its critics.

Now, however, the period of silence has ceased. There is every reason why all persons interested in community music should understand the aims and purposes of Community Service. It is true that we are still utilizing community music as a social instrument for the development of Community Service in general (the fundamental aim of Community Service is to develop all leisure time activities—playgrounds and wholesome recreation, dramatics, pageantry, art, music, etc.) We realize, however, that unless we develop the cultural phases and forms of music that we shall not be utilizing music to its fullest capacity as an instrument of social service.

We are neither the impractical visionary dreamers who think we shall have the mass singing Beethoven, Mendelssohn and Palestrina within a year's time, nor are we the un-human critics who think that the lowly forms of music are enervating or immoral. We simply believe in going where the people are and trying to lead them where we think they ought to be. We know that there are a good many by-products of this community singing movement which are ready for highly specialized development. These by-products consist of industrial choruses, glee clubs, bands, orchestras, community opera, music memory contests, the participants in which are ready to be stirred into more noble channels and fields of musical expression. We do not confuse our opportunities for utilizing these by-products with the carrying on of community mass singing as a medium of play, recreation, good fellowship and social welding. They are two entirely different fields.

There are some musical persons who have become interested in community music merely because they think it will help to make this country musical. We also hope that community music will greatly increase the number of music lovers in America, but we are not satisfied with bringing about that result alone. What we aim to do is to help in creating better citizenship. The purpose of our musical work is expressed in one of the community music slogans: "Let Us Have a Singing, Smiling, United People."

In other words, we neither deify community music as being a form of musical quackery nor do we regard it as a musical panacea. We take the middle ground of seeing community music as a great social instrument. We do not believe, however, that its full possibilities for social good will be realized unless its highest musical possibilities are also realized. The point is this: If we get the people of America joining together in all sorts of community music, out of this process will come a unity that will make for a better American citizenship.

Very sincerely yours,  
(Signed) W. C. Bradford.

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**WHERE THEY ARE TO BE**

**Aida, Frances:**  
Buffalo, N. Y., October 19.  
**Althouse, Paul:**  
St. Paul, Minn., November 18.  
Minneapolis, Minn., November 19.  
**Bauer, Harold:**  
Boston, Mass., October 15.  
**Braslaw, Sophie:**  
Syracuse, N. Y., November 9.  
**Caruso, Enrico:**  
Tulsa, Okla., October 15.  
Fort Worth, Tex., October 19.  
Houston, Tex., October 22.  
Charlotte, N. C., October 25.  
Norfolk, Va., October 28.  
**Clausen, Julia:**  
Baltimore, Md., November 25.  
**Coze, Calvin:**  
Fenton, Mich., October 14.  
Detroit, Mich., October 15.  
**Craft, Marcella:**  
Milwaukee, Wis., October 18.  
Springfield, Ill., October 20.  
Des Moines, Ia., October 23.  
Sioux City, Ia., October 25.  
Sioux Falls, S. Dak., October 28.  
St. Paul, Minn., October 30.  
**Curtis, Vera:**  
Troy, N. Y., November 17.  
**D'Alvarez, Marguerite:**  
Peoria, Ill., November 18.  
**De Horvath, Cecile:**  
Swarthmore, Pa., October 15.  
Lancaster, Pa., October 16.  
Chicago, Ill., November 11.  
Baltimore, Md., November 25.  
Sweet Briar, Va., November 27.  
**Destinn, Emmy:**  
Norfolk, Va., October 29.  
**Ellerman, Amy:**  
Fenton, Mich., October 14.  
Detroit, Mich., October 15.  
**Fanning, Cecil:**  
Anderson, S. C., November 10.  
Red Springs, N. C., November 12.  
Hammond, La., November 17.  
Meridian, Miss., November 19.  
Mobile, Ala., November 20.  
Grenada, Miss., November 23.  
**Farrar, Geraldine:**  
Norfolk, Va., November 1.  
**Fitzu, Anna:**  
Ithaca, N. Y., October 18.  
Milwaukee, Wis., October 25.  
Minneapolis, Minn., October 27.  
Kansas City, Mo., November 4.  
Detroit, Mich., November 9.  
St. Louis, Mo., November 11.  
Denver, Col., November 20.  
**Gabrilowitsch, Ossip:**  
Columbus, Ohio, November 11.  
**Galli-Curci, Amelita:**  
Cincinnati, Ohio, October 27.  
Norfolk, Va., November 20.  
**Garden, Mary:**  
Columbus, Ohio, November 8.  
**Godowsky, Leopold:**  
Chicago, Ill., November 23.  
**Grainger, Percy:**  
Cincinnati, Ohio, October 14.  
**Hackett, Charles:**  
Buffalo, N. Y., October 19.

**Heyward, Lillian:**  
Mt. St. Joseph, Ohio, October 25.  
Vicksburg, Miss., October 28.  
**Homer, Louise:**  
Norfolk, Va., November 30.  
**Homer, Louise, Jr.:**  
Norfolk, Va., November 30.  
**Johnson, Edward:**  
Norfolk, Va., October 18.  
**Kraft, Arthur:**  
Chicago, Ill., November 8.  
**Kubelik, Jan:**  
Buffalo, N. Y., October 28.  
Norfolk, Va., November 16.  
**Langenhan, Christine:**  
Tuskegee, Ala., October 9.  
Atlanta, Ga., October 12.  
Leesville, S. C., October 14.  
Louisville, N. C., October 18.  
Berkeley Springs, W. Va., October 21.  
**Laurenti, Mario:**  
Los Angeles, Cal., October 14-16.  
Salt Lake City, Utah, October 18.  
Denver, Col., October 19, 20.  
Salina, Kan., October 21.  
St. Louis, Mo., October 22, 23.  
Peoria, Ill., October 25, 26.  
Toledo, Ohio, October 27.  
Montreal, Canada, October 28-30.  
**Letz Quartet:**  
New Rochelle, N. Y., November 9.  
Farmington, Conn., November 17.  
Pittsburgh, Pa., November 26.  
Pottstown, Pa., November 27.  
Germantown, Pa., November 28.  
Harrisburg, Pa., November 29.  
**Levitzi, Mischa:**  
Aurora, N. Y., November 1.  
Mt. Vernon, Ohio, November 3.  
Hamilton, Ohio, November 4.  
St. Louis, Mo., November 6.  
Nashville, Tenn., November 9.  
Memphis, Tenn., November 13.  
Des Moines, Ia., November 15.  
Toronto, Canada, November 30.  
**Macbeth, Florence:**  
Billings, Mont., October 14.  
Miles City, Mont., October 15.  
Bismarck, N. Dak., October 16.  
**Maier, Guy:**  
Greenfield, Mass., October 18.  
Boston, Mass., October 30.  
Haverhill, Mass., November 14.  
Wareham, Mass., November 19.  
Boston, Mass., November 27.  
Baltimore, Md., November 28.  
**Mardones, Jose:**  
Rochester, N. Y., October 26.  
**Moiseiwitsch, Benno:**  
San Francisco, Cal., October 14.  
Oakland, Cal., October 15.  
San Francisco, Cal., October 17.  
**Morrissey, Marie:**  
Bremen, Ind., October 14.  
Plymouth, Ind., October 15.  
Syracuse, Ind., October 18.  
Garrett, Ind., October 19.  
Auburn, Ind., October 20.  
Kendallville, Ind., October 21.  
Ligonier, Ind., October 22.

Warsaw, Ind., October 25-29.  
Chicago, Ill., October 30.  
**Nelson, Florence:**  
Moundsville, W. Va., October 14.  
New Martinsville, W. Va., October 15.  
Salem, W. Va., October 16.  
Pennsboro, W. Va., October 18.  
Cairo, W. Va., October 19.  
Marietta, Ohio, October 20.  
Ravenswood, W. Va., October 21.  
Spencer, W. Va., October 22.  
Point Pleasant, W. Va., October 23.  
Russell, Ky., October 25.  
Ironton, Ohio, October 26.  
**O'Sullivan, John:**  
Rochester, N. Y., November 15.  
**Pattison, Lee:**  
Greenfield, Mass., October 18.  
Boston, Mass., October 30.  
Boston, Mass., November 9.  
Bridgewater, Mass., November 19.  
Baltimore, Md., November 28.  
**Patton, Fred:**  
Elmira, N. Y., October 24.  
Detroit, Mich., October 26.  
Trenton, N. J., November 19.  
St. Louis, Mo., November 30.  
**Powell, John:**  
Athens, Ga., October 14.  
Forsyth, Ga., October 15.  
Greensboro, N. C., October 18.  
Anderson, S. C., October 19.  
Roch Hill, S. C., October 21.  
Hartsville, S. C., October 22.  
Raleigh, N. C., October 25.  
Norfolk, Va., October 26.  
Staunton, Va., November 3.  
Lexington, Ky., November 5.  
**Rachmaninoff, Serge:**  
Cincinnati, Ohio, November 16.  
**Raisa, Rosa:**  
Cincinnati, Ohio, November 30.  
**Rider-Kelsey, Corinne:**  
Toledo, Ohio, October 20.  
Pittsburgh, Pa., November 5.  
**Roberts, Emma:**  
Danville, Va., October 16.  
**Romaine, Margaret:**  
Wheeling, W. Va., November 24.  
**Ruffo, Titta:**  
Detroit, Mich., November 9.  
Norfolk, Va., November 17.  
**Schumann-Heink, Ernestine:**  
Washington, D. C., October 22.  
**Seidel, Toscha:**  
Cincinnati, Ohio, November 23.  
**Sousa's Band:**  
Cincinnati, Ohio, October 15.  
**Sparkes, Lenora:**  
Toronto, Canada, October 22.  
Atlanta, Ga., October 29.  
Milledgeville, Ga., October 30.  
**Stevens, Nelda Hewitt:**  
Norfolk, Va., October 19.  
**Thomas, Edna:**  
Birmingham, Ala., November 8.  
**Yorke, Helen:**  
Elmira, N. Y., October 17.  
**Zerola, Nicola:**  
Wheeling, W. Va., November 24.

**O'Sullivan Sings for Knights of Columbus**  
That fine Irish tenor, John O'Sullivan, who is still abroad filling innumerable engagements before he can return to America, has been booked through his New York managers, Haensel and Jones, to sing for the Knights of Columbus in Rochester at Convention Hall on Friday evening, November 12. This date is only a forerunner of many Knights of Columbus and Irish society dates to follow. And well O'Sullivan may be popular, for since his triumphant recital debut in Boston in Symphony Hall on March 23 last, his concert appearances have been a series of successes even when privately managed and with no Irish society connections. And with Irish society connections. To hear O'Sullivan sing Irish airs like "The Wearin' of the Green" is to hear an unforgettable rendition of a stirring air that never fails to bring forth a terrific demonstration on the part of his auditors. So great, in fact, has been the demonstration that besides being called a splendid singer of operatic airs and heart-warming ballads, O'Sullivan has been called an apostle of Irish freedom.

**Harold Land Uses Scott Songs**  
Harold Land, the young baritone who is much in evidence these days, has been using John Prindle Scott's sacred songs frequently. He sang "The Voice in the Wilderness" in Chautauqua, N. Y., Asbury Park, N. J., and at Monmouth, N. J. At the last named place he also sang "Come, Ye Blessed."

**Mary Seiler to Appear With Martinelli**  
On October 20 at the armory in Yonkers, Mary Seiler, harpist, will appear on the program with Martinelli and Philip Gordon.

**De Luca Due Here October 26**  
A cablegram just received from Giuseppe De Luca says that the noted baritone will arrive in New York about October 26.

**Schillig's Recital October 18**  
Ottile Schillig, soprano, gives her second recital at Aeolian Hall, Monday afternoon, October 18.

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## Musical Comedy

The opening last week of Selwyn's new playhouse, the million dollar Times Square, proved quite a gala affair. Florence Reed and her art need no introduction to Broadway or the readers of the MUSICAL COURIER. Her present vehicle is the new Edgar Selwyn play, "The Mirage." It is a gripping drama and very convincingly portrayed by Miss Reed. The story affords this artist great possibilities of displaying human emotion and entrenching herself deeper into the affection and admiration of her public. The play is beautifully staged and the entire cast offers splendid support to Miss Reed.

Last week Marion Fisher arrived from St. Louis to play the part of Maude Randall in Margaret Anglin's play, "The Woman of Bronze," at the Frazee Theater. Miss Fisher is the daughter of Frederick Fisher, the conductor of the St. Louis Symphony Orchestra and the Pageant Choral Society. For years Miss Anglin and Mr. Fisher have been friends and, upon many occasions, he has directed the music for her big plays. It is a pretty compliment that Miss Anglin should engage Marion Fisher, this being her first Broadway appearance, and that it should be in Miss Anglin's biggest success since "The Great Divide."

After an absence of several weeks in the Middle West, Irene Williams, soprano, will return for an extended engagement at the Capitol Theater.

Earl Carroll will present Harry Herbert in some special matinee performances of "The Comedy of Errors." Mr. Herbert is playing one of the leading roles in that unusual play, "The Lady of the Lamp." The incidental music of this play is written by Mr. Carroll himself; it creates a splendid atmosphere of the Far East. This is decidedly one of the most picturesque and colorful plays on Broadway.

"Pitter Patter," the delightful musical comedy at the Longacre Theater, has settled down for a long run. The book is the famous William Collier play, "Caught in the Rain." The music is catchy and the dances are particularly clever, in fact, they are one of the outstanding features of the performance.

"Happy Go Lucky," now playing at the Booth, is a "scream." O. P. Heggie was never more amusing, but it would be hard to say which is the funniest character in the play.

"Little Miss Charity" has begun its sixth week at the Belmont Theater. This is a quaint musical show and artistically presented.

"Way Down East," the new Griffith picture now showing at the Forty-fourth Street Theater, is booked to remain until the holidays.

Marguerita Sylva, the opera singer, has been engaged "The King of Manipulators," "Traveling Through Space," for George M. Cohan's new musical revue.

### THE STRAND

Last week's program at the Strand certainly won for its arranger the hearty gratitude of the large throngs which daily crowded the theater. From the opening number, selections from Victor Herbert's "The Only Girl," wherein the Strand Orchestra, under the capable direction of Carl Edouarde and Assistant Conductor Francis W. Sutherland, had the assistance of Mary Mitchell, soprano, to the organ solo, "Tales of Hoffmann," Offenbach, played by Organists Ralph B. Brigham and Herbert Sisson, the program, both musical and scenic, was well chosen and equally well arranged. As the special musical feature, the Strand Male Quartet plays its third return engagement. The personnel consists of John Young and Frank Mellor, tenors;

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## Drama

## Picture Houses

George Reardon, baritone, and Donald Chalmers, bass, and long training has brought them to a state of ensemble perfection which is unusual. "Ole' Uncle Moon" was so well sung that they were compelled to give an encore, which, sung a capella, proved that their work is more effective without the instrumental accompaniment. Redferne Hollinshead is another Strand favorite, and his singing of Osborne's "Your Wonderful Eyes" won such hearty applause that he was compelled to add Grandei's "Mother's Tears," which was equally well received. The film numbers were excellent, the feature being Katherine MacDonald in "Curtain."

### THE RIALTO

An outstanding feature of the musical program at the Rialto last week was the performance of Tchaikowsky's lovely andante cantabile in B flat major, as played by the Rialto String Quartet. The personnel of this quartet consists of Sascha Fiedelman and Louis Del Negro, violins; Aaron Reichman, viola, and William Gonzales, cello. The quartet gave a performance which called for and received well deserved applause. Edoardo Albano, baritone, pleased in an aria from "L'Africaine." The program opened with a fine performance of the popular "Tannhäuser" overture, with Hugo Riesenfeld and Lion Vanderheim conducting the Rialto Orchestra, and closed with the "Egyptian" suite of Stoughton, played by John Priest as an organ solo. A word of praise is due Frank Stewart Adams, who plays the organ accompaniment during the intermediary performances. Mary Miles Minter in "Sweet Lavender" was the cinema feature.

### THE RIVOLI

Among those numbers which can always be counted upon to delight an audience—whether at the symphony concert or the moving picture show—is the second "Hungarian" rhapsody of Liszt, and Director Hugo Riesenfeld made no mistake when he chose this work for the overture at the Rivoli last week. Conductors Frederick Stahlberg and Joseph Littau in turn gave it interpretations which caused the enthusiastic audience to applaud loudly and at length. A feature was the zimbalom solo by Bela Nyary; this instrument is seldom heard, but it is the foundation of the Hungarian orchestra, and parts for the zimbalom itself, or passages in imitation of that instrument's peculiar style, are part of the nineteen Liszt rhapsodies. Another number in which the orchestra had an opportunity to win for itself much applause was Spilker's delightful variations on "Yankee Doodle" in the style of Mozart, Schubert, Beethoven, Grieg, Wagner, MacDowell, Johann Strauss and Verdi. Mary Fabian, soprano, and Georges Du Franne, tenor, pleased in a duet from "Lakme." The regular dance feature by Thalia Zanolu and Paul Osgood was done to the "Bacchanal" of Glazounoff. Prof. Firmin Swinnen played the sixth sonata of Mendelssohn as the organ solo, and the settings for the intermediary performances was played by J. Van Cleft Cooper, organist. Bebe Daniels in "You Never Can Tell" was the film feature.

### CRITERION

"The Restless Sex," with Marion Davies as the star, begins its fifth and last week at this theater.

### CAPITOL THEATER

The opening number of the musical program arranged by S. L. Rothapel for this theater last week was "Hungarian Lustspiel," by Keler-Bela, played by the orchestra and augmented by a gypsy band. Bertram Peacock, long familiar to Capitol audiences, sang a Hungarian melody. There was also a spirited dance, with special settings arranged by John Wenger. Desire La Salle, baritone, sang an aria from "Benvenuto Cellini," Diaz. The Capitol Male Quartet sang "When I Hear the Gate a-Swinging," by Croke, and "O Time Take Me Back," by Carrie Jacobs Bond. The orchestra's second number was Lake's "Evolution of Dixie." The feature picture was "Homespun Folks," a Thomas H. Ince production.

MAY JOHNSON.

### Moiseiwitsch in America

Having completed a truly sensational tour of fifty concerts in Australia, Benno Moiseiwitsch, the Russian pianist, has arrived in this country, where he opens his second tour with concerts in California this month. With him is his wife, a violinist, known professionally as Daisy Kennedy. She is widely known in England and in Australia, which is her native country. New York will hear her in a recital next month.

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<b>CRITERION</b> Theatre, B'way at 44th St.	CECIL B. De MILLE'S Production "SOME THING TO THINK ABOUT"
<b>RIVOLI</b> B'way at 49th St.	Robert W. Chambers "THE RESTLESS SEX" With MARION DAVIES RIVOLI ORCHESTRA.
<b>RIALTO</b> Times Sq.	GEORGE MELFORD'S Production "BEHOLD MY WIFE" RIALTO ORCHESTRA.
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## ACROSS THE COUNTRY

**Albany, N. Y., September 24, 1920.**—The Monday Musical Club plans an interesting season with several varied and pleasing programs to be presented in the auditorium of the Historical and Art Society. The club officers are: president, Elizabeth J. Hoffman; vice-presidents, Mrs. Archibald Buchanan, Jr., Mrs. Wendell M. Milks; secretaries, Mrs. Leo K. Fox and Mrs. J. Malcolm Angus; treasurer, Agnes E. Jones; librarian, Mrs. Christian T. Martin; directors, Mrs. Horatio S. Bellows, Mrs. George D. Elwell, Mrs. William B. Smith, Lydia F. Stevens and Mrs. Frederic B. Stevens. Committee chairmen are: altruistic, Helen Marie Sperry; chorus, Mrs. George D. Elwell; constitution, Florence Page; membership, Mrs. Frederic B. Stevens; nominating, Julia Newton Brooks; program, Mrs. James H. Hendrie; reception, Mrs. Wendell M. Milks; tickets, Mrs. Maratio S. Bellows. The first meeting takes place October 11 with Elizabeth Kleist, instrumental chairman, and Mrs. William H. George, vocal chairman, assisted by Agnes E. Jones, Mrs. Frank I. Lanwig, Mrs. George C. Du Bois, Mrs. Winfield Snyder and Mrs. Ira Demerest. On October 25 there will be a musical tea.

Gertrude Watson, of Pittsfield, has been entertaining May Mukle and Rebecca Clark. Miss Watson gave a luncheon for seventy-five guests recently.

Elsie Baker, the well known vocalist, has been the guest of Mrs. Oscar B. Vunck.

The Franklin subscription concerts will take place in the state armory instead of at Proctor's Harmanus Bleeker Hall.

Florence Jubb is substituting at the organ of the Madison Avenue Reformed Church.

**Atlantic City, N. J., September 13, 1920.**—In a program of exceptional value the Leman Symphony Orchestra played to a capacity audience last night, September 12, on the Steel Pier. The "Tannhauser" overture (Wagner) was the opening number on the program and Beethoven's great symphony No. 5 was given a reading long to be remembered by the enthusiastic audience. Contrasting with these competitions were two charming transcriptions "Eroica" by Grieg, and "Valse Lente" by Schuette—which were beautifully rendered, forcing Mr. Leman to grant an encore. The ever impressive and characteristic "March Slave" (Tschaiowsky) brought to a close a most satisfactory concert.

Olive Nevin was the soprano soloist; her success at these these concerts several weeks ago demonstrating conclusively that she is a singer of elegant qualifications. Her singing of the great aria, "I Will Extol Thee, O Lord" by Casta, and the "Spring Song" from Cadman's "Shanewis" completely captivated her hearers and again revealed her splendid musicianship and versatile style with a voice of exceptional carrying power. She was obliged to grant encores—"Care Nome," by Verdi, and Maywell's charming song "Keep on a Hopin'."

Ludwig Plier, the first cellist, was heard in Popper's difficult and brilliant "Rhapsody Ungarische." He has fine technique, an exceptionally well balanced tone, and he convincingly impressed his hearers with his fine musicianship. The audience insisted that he give an encore and was rewarded with a most musicianly rendition of Schumann's "Evening Song." The tenor soloist, Enrico Aresoni, who has been with the Leman Orchestra the entire summer season, again demonstrated his beautiful voice and popularity by a glorious interpretation of the aria, "Vesta la Giubba" from "Pagliacci." Aresoni has made a host of friends. At the closing concert Miss Nevin gave an exceptional rendition of the aria recitative and "Miserere" from "Il Trovatore" in an intensely dramatic manner. Both artists responded with Nevins' (a cousin of the singer) "Oh, That We Two Were Maying."

**Baldwin, Kan., September 27, 1920.**—A revival of the music courses which for many years have made Baker University's musical department one of the best in the state, has been planned for the winter. For the first time since the war, musicians of note will be brought to Baldwin by Prof. Marvin Geere. Among the artists who will appear are Rafael Diaz, tenor; Marie Tiffany, soprano; Eddy Brown, violinist, and John Powell, pianist. The Baker Glee Club will furnish one number of the fall series. Olga Eitner, of Pittsburg, Kan., will be soloist with the Glee Club this winter.

**Birmingham, Ala.**—(See letter on another page.)

**Boston, Mass.**—(See letter on another page.)

**Canton, Ohio, September 28, 1920.**—Renato Zanelli, the Chilean baritone, will make his first Canton appearance December 6, under the auspices of the Musical Series Concerts. With Zanelli will be Frank La Forge, composer-pianist, and Grace Wagner, soprano.

J. C. Ringwald was elected president and Margaret Raz was named secretary of the Sherwood Music School Teachers' Association at its initial meeting last week. Gladys Cook is vice president, and June Gregory treasurer. The purpose of the organization, which consists of twenty-four members, is to promote the growth of the Sherwood Music

School in the community and to make it an important factor in the development of music in the community.

Josephine Menuez, former Vermont music teacher, gave a recital last evening. Miss Menuez studied music in St. Agnes' Academy, Memphis, Tenn., and continued her study with Emmanuel Wad in Boston.

Albert Haberstro, basso cantante, director of choir at the First Methodist Episcopal Church and also teacher of singing, and Prof. J. C. Ringold, concert pianist, gave a joint recital at the First Methodist Episcopal Church last evening. The recital was well attended.

Special music by the boys' choir of St. Paul's Church and Trinity choir was a feature Sunday evening, September 26, at the Trinity Lutheran Church.

Vocal students of Rachel Frease-Green gave a musicale Friday evening, September 24.

A trio of young musicians, all local people, gave an informal musicale Tuesday evening, September 21, at the home of Mrs. Jacob I. Piper, 1000 Market avenue north. The three local people were Catherine Raffi, Catherine Ryley and Mrs. Allan Rice.

**Chicago, Ill.**—(See letter on another page.)

**Cincinnati, Ohio, September 27, 1920.**—Plans for the coming season are rapidly nearing completion. Practically all the teachers in the colleges have returned home from their vacations, and the work of the students is well under way. Aside from the two large teaching institutions, there are a large number of smaller schools and also individual teachers, and some notable results are seen in the character of the performers graduated each year.

In addition to the number of concerts by stars of the first magnitude, and also the symphony orchestra, under the direction of Eugene Ysaye, the season promises to offer to the increasing number of music lovers an opportunity to hear the best.

The College of Music has engaged Herman Bellstedt, the well known cornetist and bandmaster, who has an international reputation, to teach at the College for the coming year. He will also have charge of the brass and wood instruments of the orchestra and likewise the percussion instruments. He will therefore be in a position to teach these instruments.

Due to the success of the Zoo opera during the past summer season, there has been a larger number of students who have joined the opera class at the Cincinnati Conservatory of Music, under the direction of Ralph Lyford. There will be a number of scenes from operas rehearsed during the coming season by the opera class.

The Wyoming Baptist Church has engaged Esther Remke, pupil in organ of Lillian Arkell Rixford at the College of Music. Another pupil of Mrs. Rixford, Dorothy O'Brain, has taken the position of organist at the Price Hill Methodist Church.

Under the direction of Robert Visconti, Sunday evening musicales will be given weekly at the Hotel Gibson. Elizabeth Durland Langhorst has been engaged as the soloist for the early part of the season.

Mrs. Yates Gholson, teacher of piano at the Cincinnati Conservatory of Music, has accepted the position as manager of the Artists' Concert Bureau of the Conservatory. There are already promises that this bureau will be a valuable addition to the institution.

A feature to be given at the Emery Auditorium will be the appearance there on October 30, of the Pavley-Oukrainsky ballet, of the Chicago Opera. There will be an accompaniment by a symphony orchestra.

Walter Heermann, professor of the cello at the College of Music, has resumed his classes at the institution, and will have in addition the ensemble classes in which the students of the various string instruments will be organized into quartets and kindred chamber musical organizations.

Lino Matteoli, of the College of Music, has received a letter from Walter Vaughan, tenor and post-graduate of the above college, that he has been engaged to make records for a period of three years by a phonograph company.

The appointment of John Orr Stewart, Jr., as supervisor of music in the Piqua, O., public schools, is announced. He is a graduate of the department of voice culture under John A. Hoffman and of the public school music department of the Cincinnati Conservatory of Music, under Margaret Pace.

Margaret Mellor, of this city, and a post graduate of the Tecla Vigna, has become a member of the Montague Opera Company.

**Columbia, S. C., September 25, 1920.**—Mr. and Mrs. H. H. Bellmann have returned to Columbia from the mountains of North Carolina where they spent the summer. They have had a complete rest and return to their usual busy winter. Mr. Bellmann organized a Bach Society in Columbia last spring and it is expected that it will add considerably to the musical life of the city. Only trained and experienced musicians belong and quarterly recitals will be given, devoted to the larger compositions of Bach. Among the first things to be offered are the concerto in D minor for two violins and quartet, and the triple concerto in C for pianos and string quartet. It is the object of the Society to acquaint the local public with the most beautiful works of Bach. Many lecture engagements are waiting for Mr. Bellmann, among them one on ultra-modern music before the North Carolina State Music Teachers' Association. Mrs. Bellmann meets her usual crowded class of students of singing. The work of the Bellmanns has attracted such general attention throughout the state that their time is fully engaged for two years ahead.

**Huntsville, Tex., September 23, 1920.**—Under the auspices of the Lyceum committee, a fine recital on the Italian harp was given recently at the Sam Houston Normal Institute by Bettie Gilmore. This artist is a charming young woman, and that her numbers appealed to the audience was evident by the excellent attention and warm applause.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Miami, Fla., September 27, 1920.**—A recent addition to Miami music circles is Charles C. Craig, tenor, recently of Jacksonville. Mr. Craig expects to open a studio at an early date. He sang with the Talli Essen Morgan's Oratorio Society for five years and has held the position of soloist in the principal churches of Jacksonville and other cities.

Mr. Ralph Fuzzard sang two lovely solos at the Young People's Union, Presbyterian Church—"I Hear a Thrush at Eve," Cadman, and "Spring Is a Lovable Ladye," Elliott.

The junior pupils of Olive Singluff gave an interesting piano recital at her residence. Miss Singluff will entertain the older members of her class at an early date.

Mrs. Phelps Hopkins, whistler, entertained the Monday Club at her charming home.

Adelaide and Eleanor Clark are expected to reopen the Clark studio of voice and piano early in October.

**Oakland, Cal.**—(See "Music on the Pacific Slope.")

**Portland, Ore.**—(See "Music on the Pacific Slope.")

**San Francisco, Cal.**—(See special article.)

**Santa Monica, Cal.**—(See "Music on the Pacific Slope.")

## Clay Smith An Unusual Man

Clay Smith, composer of "Sorter Miss You," the plaintive little Southern song that is finding a place in the repertoire of so many artists these days, is an immensely popular man with his fellow artists. He is trombone and saxophone soloist of the Smith-Spring-Holmes Quartet, and has been tramping for years, so that after a week at home he is always anxious to get out again.

At the I. L. C. A. Convention at Waterloo, Iowa, the second week in September, Mr. Smith was one of the most popular men present. He is a member of the president's cabinet, and officially in charge of platform entertainment for the convention, so that he is working from early morning until late at night. He tells of an amusing experience out there, in that every singer and every instrumentalist insisted on programming "Sorter Miss You." Mr. Smith, being a modest sort of man, didn't feel it was quite fair, and almost had to fight to get it off the programs. In the case of the Chicago Operatic Company, one of the companies trained by John B. Miller, well known in Chicago, he finally succumbed, and allowed them to put it on as a mixed quartet on the evening program, and the audience went wild with enthusiasm. However, after that, others insisted, and would not be refused. Some of the soloists were so indignant because he would not let them program it, that they vowed never to do it again. But the decision did not last long, for they knew that the loss would be theirs since the song is always such a success. It was used for an encore twice after that Thursday night program, even though Mr. Smith refused to allow his name to be put on the program.

Mr. Smith plays both the trombone and saxophone exceedingly well, and even this he did not want to do, not because he is one of those people who want to be coaxed but because he felt that he might be supposed to be pushing himself. He said he was in the limelight enough, running things. However, on "Original Night," he was finally persuaded—in fact, forced—to appear, and he proved that a trombone can be a real solo instrument. The organ-like quality of his tone astonished even those who thought they had known what could be accomplished by that instrument.

## Mary Mellish Wins New Fame

From an envied position as one of the sopranos at the Metropolitan Opera House, where she created the important role of Happiness in the world premiere of the Wolff-Maeterlinck opera, "The Blue Bird," at that institution last winter, Mary Mellish has lately sprung into new fame by having one of New York's smartest modistes design the Bluebird Hat of Happiness for her. Needless to say, this chapeau when worn by Miss Mellish creates a furore that threatens to enhance her fame as a fashion artist almost as much as her reputation as a singing artist—which is saying a great deal. Miss Mellish spent her well earned vacation at her camp on Lake George, where she successfully cheered on her husband to win second place in their speed boat, the "Graying," in the big motorboat races held there this summer. Unfortunately for herself, however, she was forced to curtail her vacation in order to sing with Paul Althouse at Cape May on September 6 for the extension fund of the Federation of Music Clubs, where, according to reports, she was received most enthusiastically in a group of songs, the "Depuis le Jour" from "Louise," and the first act duet found "Carmen," with Althouse, who also scored heavily on this occasion. At present Miss Mellish is preparing new French and classic German songs in English for her recital at Aeolian Hall on Friday evening, October 29, and is studying her new role in "Louise" for the forthcoming production of this opera with Geraldine Farrar at the Metropolitan this winter.

## Mabel Beddoe in "The Messiah"

Mabel Beddoe, contralto, who opened her fourth season under the management of Annie Friedberg on September 8, has been engaged by Walter Damrosch for "The Messiah" performance of the Oratorio Society in December.

## "Yohrzeit" Gains Popularity in England

So great has been the success of Rhea Silberta's "Yohrzeit" in England that recently several orchestrations of the Hebrew song were sent to England on request.

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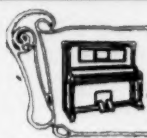
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